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GROWTH OF CLUBS SHOWS SWEEPING ADVANCE IN OHIO FOR FEDERATION

Thirty New Organizations Report to Zanesville Convention—Music Teachers Join with Clubs in Deliberations, and Elect Officers—Prizes Awarded in Contests for Young Artists—Interesting Addresses and Recitals Interest Visitors

ZANESVILLE, OHIO, April 7.—The remarkable advance made by the National Federation in the State of Ohio was shown in reports presented at the recent convention of the Ohio Federation and the Music Teachers' Association. These brought out the fact that Ohio has the largest number of clubs. The fact that reports were received from no fewer than thirty new clubs, including those of junior grade, was a proof of the extent to which the movement is growing in this State.

Many interesting addresses were delivered at the convention and admirable recitals were heard. The contest for young artists was one of the features of the meeting and was conducted on Wednesday morning, April 4. The two voice prizes were won by Cincinnati candidates, Emma Seebaum and Emil Rosen. The violin prize was awarded to Alma Borneman of Columbus and the piano winners were Willard Rhodes of Springfield and Marjorie Moyer of Cleveland. The contests were remarkably close, the playing of each contestant being above the average.

These winners will compete with the other winners of the district at a meeting to be held in Toledo May 2 and 3, and the winners there will compete for national awards at the biennial convention in Asheville, N. C., in June.

Mary Willing Megley of Toledo was elected president of the Ohio Music Teachers' Association at the annual business meeting on Thursday afternoon at the Chamber of Commerce. Lionel Reed, also of Toledo, was chosen first vice-president and Arthur Heacock of Oberlin was elected second vice-president. The secretary-treasurer will be appointed by the new chairman.

Toledo was unanimously chosen as the next meeting place. E. H. F. Weis of New Concord and Ora Delpha Lane of this city are the retiring president and first vice-president. Directors were named as follows: E. H. F. Weis, Clara Turpin Grimes of Dayton and Ella May Smith of Columbus. The Federation of Music Clubs elects biennially and this election will take place at the Toledo meeting. The hold-over officers are Mrs. Edgar Stillman Kelley, president; Mrs. C. B. Klingensmith, Mrs. Harry L. Goodbread and Mrs. Andrew Timberman, vice-presidents; Mrs. D. W. Evans, recording secretary; Mrs. Wade McMillan, corresponding secretary, and Alice Sage, treasurer.

A resolution was adopted indorsing the work of Nelle I. Sharpe as State Supervisor of Music, and the support of the organization was pledged to assist in this work.

The advisability of extending the convention from three days to five was discussed, with the preponderance of opinion



MME. CHARLES CAHIER

American Contralto of International Fame, Who Has Duplicated in This Country During the Present Season the Notable Triumphs of Her Career in the Important Musical Centers of Europe. (See Page 36)

ion in favor of the extension, thereby giving two days to the Federation, one day to the contests and two days to the music teachers.

The nominating committee was composed of Harry Wilson Proctor, Dayton; Mrs. Zula Burkholter, Toledo, and Mr. Upton of Oberlin.

Congratulatory telegrams from other states were read by Mrs. Edgar Stillman Kelley at the noonday luncheon on Wednesday, and Mrs. Lane read a message from Mrs. John F. Lyons, president of the National Federation. Finances were discussed by Mrs. Frank A. Seiberling of Akron, chairman of the finance

department of the Federation, and a resolution was adopted to increase the annual dues.

"Teacher Must Be a Student"

Masonic Temple was the scene of a brilliant assemblage at the banquet given on Tuesday evening, April 3, by the Ohio Federation and the Music Teachers' Association. William M. Bateman, president of the Chamber of Commerce and of the First National Bank, presided. Despite the fact that two of the speakers, Edgar Stillman Kelley and Mrs. Ella

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1800 EDUCATORS, IN CLEVELAND, OPEN NATIONAL ANNUAL MEETING

Music Supervisors' National Conference Opens Sixteenth Convention Auspiciously—Notable Attendance and Impressive Programs Mark Five Days' Event—Aim at Exchange of Ideas and Exposition of New Teaching Methods

[By Telegraph to MUSICAL AMERICA]

CLEVELAND, April 9.—Cleveland tonight is host to more than 1800 delegates attending the sixteenth annual meeting of the Music Supervisors' National Conference. More delegates are expected from all parts of the country tomorrow. The fundamental aims of the meeting are the exchange of ideas and the exposition of new teaching methods. The sessions will end Friday, April 13.

R. G. Jones, superintendent of the Cleveland public schools, in his address of welcome urged the delegates to find a substitute for the "Star-Spangled Banner," which he pronounced unsingable; in its stead he called for some beautiful, dignified expression of emotion, typical of American life. His plea met with a warm response from the gathering. Mr. Jones declared that through choral singing the masses can come to understand the different peoples of the world; the music in which they express their national aspiration would accomplish this common understanding.

Newton D. Baker, president of the Cleveland Chamber of Commerce, also delivered an address of welcome.

Professor Karl W. Gehrkens, of Oberlin Conservatory of Music, president of the conference, is presiding at all general sessions.

This evening's program included an analysis and exposition of the Cleveland Orchestra's Music Memory Contest by Nikolai Sokoloff, conductor of the orchestra, who pointed to it as one of the greatest factors in bringing appreciation of music to more than 100,000 school children. The Cleveland Orchestra pioneered in this work which is now popular in many communities, Mr. Sokoloff declared.

The convention was opened with a concert by the mixed Glee Club of East High School. Practical class demonstrations followed. There was an unusual demand all day for admission to the address by Walter Damrosch scheduled for Tuesday.

The delegates began at once rehearsing for Wednesday's concert, when they will appear in the Conference Chorus under the baton of W. Otto Meissner, of the State Normal School, Milwaukee, and in the Conference Orchestra under the leadership of Osbourne McConathy, of Northwestern University, Evanston, Ill.

This year's convention has the best attendance of any in years. The programs, it is safe to say, are as broad in scope and as interesting in character as those of any previous meeting. Dozens of events, of the most varied nature, are scheduled, and many of America's most distinguished musical educators and authorities will participate in them.

ROBERT J. IZANT.

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Metropolitan Likely to Extend Season

Directors Said to Have Decided to Add Extra Week at Beginning of Season—"Gioconda" May Be Revived for Gigli, and "Don Giovanni" for Bohnen or Schützendorf—Michele Fleta, Tenor, a Possible New Member of Company and Albert Wolff May Return

Although no formal announcement of the plans for next season of the Metropolitan opera has yet been made, it was learned last week that General Manager Giulio Gatti-Casazza and the directors of the organization are considering extending the season by a week and opening on Nov. 5, instead of Nov. 12. The season will run, as usual, to the end of the third week in April, 1924.

This lengthening of the season is regarded as likely to be made in response to an increasing demand for opera, as within twenty years the engagement has been extended from thirteen to seven-

teen, then to twenty; in 1911, to twenty-two weeks, and the following season to twenty-three.

Further rumors are that "Gioconda" will be revived for Beniamino Gigli; and it is possible, also, that "Don Giovanni" will be heard with either Michael Bohnen or Gustav Schützendorf in the name part. Albert Wolff, the French conductor, will probably return for half of the season and Michele Fleta, a tenor who has been heard with much success in Italy and Latin America, is also spoken of as a possible member of the company.

CLEVELAND ENJOYS RECITAL NOVELTIES

Many Interesting Essays on Program of Gauthier and Schmitz.

By Grace Goulder Izant

CLEVELAND, April 7.—An attractive and distinctly interesting program was given on April 5 in the ballroom of the Hotel Statler in the interests of the American Field Service Fellowships for French Universities by Eva Gauthier, soprano, and E. Robert Schmitz, pianist. An introductory address was delivered by former Secretary of War Newton D. Baker.

The singer, while disclosing operatic abilities in "Una voce poco fa" from Rossini's "Barber of Seville," pleased her audience most in her presentation of modern lyrics. These included Arnold Bax's "O, Dear, What Can the Matter Be?" Alexandre Georges' "Ye Banks and Braes" and Howard Brockway's "The Nightingale." In her other group were delightful and novel songs by Watts, Griffes and Crist. Mr. Schmitz was equally happy in his choice of unusual works, playing two compositions by the former Cleveland composer, Emerson Whithorne, "Times Square" and "The Bells of St. Patrick," remarkably interesting bits of modernism. A captivating number was Debussy's "Children's Corner." The player was equally at home in the older composers' group.

A concert of different complexion was that given on April 3 in the Hollenden ballroom by the Cleveland String Quartet. The program comprised classic works exclusively. Ernest Schelling, pianist, was assisting artist. Schubert's D Minor Quartet, Beethoven's D Major Quartet and Schumann's Quintet, with Mr. Schelling at the piano, were the numbers presented. The quartet is made

Paderewski Gives \$1,000 to Ohio Veterans

SPRINGFIELD, OHIO, April 9. —Paderewski, at the conclusion of his recital here on Thursday night, presented the George Cultice Post, American Legion, with a check for \$1,000, to be applied to the payment of the mortgage on the home which the Legion recently purchased in East High Street. "This is for you; I am one of you!" said the pianist as he handed over the envelope containing the check. The presentation was entirely unsolicited and was a complete surprise to the members of the Post. According to his manager, Paderewski had given orders that a draft for \$1,000 be prepared as soon as the party reached Springfield. His audience received him with enthusiasm in a two-hours' program and insisted upon several encores.

ANNA M. TENNANT.

up of Louis Edlin and Carlton Cooley, violins; Victor De Gomez, 'cello, and Samuel Lifschey, viola.

The regular Wednesday afternoon organ recital at the Cleveland Art Museum was given last week by Arthur Quimby.

The Amalgamated Association of Iron, Steel and Tin Workers of North America, holding its forty-eighth annual convention in Warren, Ohio, beginning April 3, engaged the Cleveland Orchestra, Nikolai Sokoloff, conductor, for the principal event, April 6.

City Symphony May Have New Leader

A rumor is current that Dirk Foch will not conduct the City Symphony next season. Inquiry has failed to obtain either affirmation or denial of this report.

Arthur Gaines, manager of the Symphony, stated, in answer to a question on the subject, that the Board of Directors had not yet made any move in the matter. "Only the Board," he said, "can decide the question of the conductorship next season, and the directors have not yet considered the subject. There is nothing to be said officially in the matter at present."

Weingartner Resigns from Vienna Philharmonic

Felix Weingartner has resigned from the conductorship of the Philharmonic Society of Vienna, according to a statement in the New York Herald. It is said that Mr. Weingartner resents the tours which the organization has made or is preparing to make under the leadership of Richard Strauss. It is rumored that Mr. Strauss will succeed Mr. Weingartner.

Berkshire Festival Events Announced

PITTSFIELD, MASS., April 7.—The list of the artists and organizations to be heard at the Berkshire Chamber Music Festival, which will be held here on Sept. 27, 28 and 29, is as follows: Concert by the London String Quartet, Sept. 27, afternoon; sonata recital by Myra Hess, pianist, and Lionel Tertis, viola player, morning, and vocal and chamber music program, afternoon, Sept. 28; program of new English music, morning, and concert by the Berkshire Festival Quartet, made up of William Kroll, Karl Kraeuter, Edward Kreiner and Willem Willeke, assisted by Katharine Goodson, pianist, afternoon, Sept. 29.

Harpists Plan Unique Programs for Third Convention

PROVIDENCE, R. I., April 7.—The third annual convention of the National Association of Harpists will take place here April 22, 23 and 24. The convention will open with a gala concert at the Albee Theater, Sunday evening, April 22. In view of offering a program of a decidedly progressive nature, the directors of the N. A. H. have excluded all harp solos and composed a program of varied instrumental combinations with the harp as a background. The program will enlist the following noted artists: Carlos Salzedo, president of the Association; Maud Morgan, vice-president; Salvatore de Stefano, Van Veatchon Rogers, Lucille Delcourt, Marie Miller, harpists; Greta Torpadie, soprano; Socrate Barozzi, violinist; Paul Kéfer, 'cellist, and Santiago Richart, horn player. An ensemble of over 100 harps will open the program of the concert. Their playing will be broadcast.

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REBUILD HISTORIC CINCINNATI ORGAN

Students, Recitals, Orchestral and Other Events Heard—Reiner Buys Property

By Philip Werthner

CINCINNATI, April 7.—In honor of the Jubilee May Festival, to be held at the beginning of next month, the great organ in Music Hall, constructed in 1878, has been rebuilt. Almost nothing remains of the fine old instrument upon which many great artists, among them Guilman of Paris, have played, except the wonderfully carved case. It will be dedicated by Charles Heinroth of Pittsburgh at the matinée recital on May 3.

Albert Berne of the Conservatory of Music faculty recently gave a song recital. A comprehensive program was well sung. The accompanist, Augustus O. Palm, did good work at the piano.

Hazel Brewsagh, pupil of Romeo Gorno of the College of Music faculty, with the assistance of Mary Swaine, soprano; John Eichstadt, violinist, and Herbert Weiss, 'cellist, gave a fine program in the Odeon on April 5.

Robert Visconti, Jr., conducted an orchestral concert in the Hotel Gibson, with assistance of Elizabeth Durland-Langhorst, soprano; Eleanor Bain-Irving, contralto; George Muhlhauser, tenor, and Richard Fluke, bass, on Easter Day.

Giovannina Matura, a pupil of Mme. Liszniewska, gave a piano recital at the Conservatory on April 3.

Mrs. Lillian Arkell-Rixford, organist of the College of Music faculty, gave a vesper service with a double quartet, which sang the "New Jerusalem" by Davis, at the Wyoming Presbyterian Church on April 1.

Fritz Reiner, conductor of the Symphony, has bought a house on Windy Way in Avondale. Mr. and Mrs. Reiner will occupy the new house after Oct. 1.

Opera With Indian Plot Has Audition at Metropolitan

An opera entitled "Winona," with the plot dealing with a Dakota Indian legend, written by Perry Williams of Minneapolis and composed by Alberto Bimboni, an Italian by birth, though a naturalized American and for many years a resident of New York, was given an audition before General Manager Gatti-Casazza and several of the conductors of the Metropolitan on April 6. After the hearing Mr. Gatti-Casazza announced that the work was under consideration but that the ultimate announcement concerning it would be made in due time.

THEATER MUSICIANS MAY AVERT STRIKE

Way Is Made Clear to Discuss Matters in Dispute at Conference

Mediation seems likely to avert the threatened strike of the musicians in the theaters of New York. Paul A. Vaccarelli, business manager of the Musicians' Mutual Protective Union, has moved to end the dispute, and Nicholas M. Schenk, representing the vaudeville and burlesque managers, has been notified that the lawsuit against the American Federation of Musicians has been discontinued. This has left the way clear for a conference between representatives of the union and the federation to settle the points at issue.

The union, which was suspended from the federation two years ago, is anxious to obtain local autonomy and the right to fix a wage scale, and it is understood that the federation is willing to fix a date for the discussion of this matter if the union amends its charter and divests itself of trade union characteristics, becoming merely a holding corporation for its real estate.

"Unless somebody throws a monkey wrench into the machinery, there will be no strike," said Mr. Vaccarelli, discussing the situation on Sunday night.

The Whispering Gallery

PADEREWSKI is to make another American tour next season, beginning in the latter part of November. He will complete his present tour next month, and will then have made seventy appearances.

George Engles, under whose direction the famous pianist returned to the concert platform this season, says that sold-out houses have been an unvarying feature of his travels across the American continent. The climax in this record was reached in San Francisco on March 8, when Paderewski played in the Auditorium to an audience estimated at 10,000 persons, the gross receipts amounting to more than \$24,000.

It was learned upon excellent authority by MUSICAL AMERICA last week that an opera company is in the course of organization for the purpose of presenting grand opera in the Civic Auditorium in San Francisco for several weeks in the fall. Gaetano Merola, it is understood, will be the head of the enterprise and its leading conductor as well, and if the project meets with success a permanent company may be formed.

THE FLANEUR.

Anonymous Donor Pledges \$500,000 for Town Hall Fund

Announcement was made on April 6 by Henry W. Taft, chairman of the board of the League for Political Education, of a gift of \$500,000 to the Town Hall by an anonymous donor. The gift is contingent upon the Town Hall's raising an equal sum, and a number of prominent persons have pledged themselves to assist in raising the amount. If the sum is forthcoming, the Town Hall will be made independent and the original plan of using the auditorium principally for mass meetings in the interests of citizens of New York will be more fully carried out. Under existing conditions the Hall has to be rented out frequently in order to meet expenses. Musical events are regularly given in the auditorium.

American Works Recommended for Salzburg Hearing in August

Emerson Whithorne's "New York Days and Nights," which has appeared on many programs of E. Robert Schmitz this season, has received the recommendation of the judges of the International Society of Contemporary Music for a place on the program to be given at the annual meeting of the society in Salzburg in August. Among other American compositions that have been recommended are a quartet by Charles Martin Loeffler and a trio by Harold Morris.

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In every century people have sighed, "All has been said; we have come too late." Well, everything may have been said; yet everything is still to say. Art, like life, is inexhaustible; and nothing makes us feel the truth of this better than music's ever-welling spring, which has flowed through the centuries until it has become an ocean.—Romain Rolland.

BEDLAM: CRADLE OF MODERN MUSIC

Psychological Effect of Environment Upon the Composer—Turmoil the Keynote of Music of Contemporary Times, as Opposed to Tranquillity of Past—Jazz Writers Called Modern Musical Troubadours—Exalting Means Above the Musical Message—Country vs. Town as Musical Soil—Music as the Thibetan Lamas Conceive It

By Ivan Narodny



ANY of our most serious music-lovers are complaining of the unmelodic and dissonant modern music, and most of us condemn in our hearts its composers and performers without regard to the deeper underlying motives and many invisible causes responsible for it. No one can deny that there is a sharp difference between the musical creations of the great masters of the past generations and those of to-day. They are different as day and night. There is undoubtedly something irritating and unpleasant in the modern music which a mind trained in the traditions of the past romantic and nationalistic schools cannot digest. Its chief outstanding feature is a lack of phonetic form and musical character; it has neither beginning nor end, neither logic nor soul. There is something mechanical and purely concrete about it that reminds a listener of the puffs of automobiles, the rattle of trolley cars, and the noises of typewriters and steam-heated apartments. It emanates an air of machine and ready-made devices, sweat-shops and factories.

Already Nietzsche, in his day, felt the rising tide of the new music when in "The Will to Power in Art" he lamented "The decay of melody, like the decay of ideas and of the freedom of intellectual activity, is a piece of clumsiness and obtuseness which is developing itself into new feats of daring and even into stupid principles." He accuses Wagner of launching the movement for dramatic music: "Dramatic music—what a nonsense! It is simply bad music. The recourse to drama betrays that an artist is much more concerned in tricky means than genuine ones."

Wagner was a great rebel in music and life, for not only was he a friend of Bakunin, the father of Russian Nihilism, but his creations are utterances against his predecessors. It was a period of the first revolutionary shocks, to be followed by the present universal upheaval. Industrialism and capitalist-labor troubles were in their infancy, as compared with the conditions of our time. Ours is an age not only of great social-political disturbances, but even more of esthetic upheavals. Revolution is as necessary a factor in the evolution of art as it is in that of society. Romanticism and Renaissance in their days were revolts from the dictates of a hide-bound, superannuated convention, efforts to realize new ideals, experiment with new methods and discover and collect a set of new cultural materials.

Seed of Revolution in Art

Revolution in art, as in politics, is usually the result of abnormal obstacles in the way of natural expression of the timely taste. Fatigue marks the end of the old period, and enthusiasm in a new direction is the beginning of the next. The phases of esthetic evolution consist, like those of nature, of birth, youth, maturity and decline. Our era marks the collapse of the past and the formation of new musical values. When we consider the position of the modern composer and musician in their contemporary surroundings and compare them with those of their colleagues of the eighteenth and nineteenth centuries, we find that there are innumerable psychological and sociological causes which make the motives and creations of the men of today different from those who preceded them.

The great masters of the eighteenth



The Modern Composer Rescues an Idea, Smoking From Its Source of Turmoil and City Noises. (An Impression by Gianni Viafora)

and nineteenth centuries created their works upon the melodic and polyphonic bases of the folk-song, *Minnesang* and the *Madrigal*. Their works were born in an era when the mind of man was most vitally concerned with the mystic, legendary, heroic or chivalrous problems of life. Religion, nobility, romanticism and fairy-tales filled the air. Palestrina, Gluck, Bach, Beethoven, Mozart and Schubert composed their masterpieces in the shadows of feudal castles, awe-inspiring cathedrals, in calm sunshine and the midst of Nature. The Church, nobility and cultured patricians patronized genius. Folk-lore, legends and sacred traditions were the sources of their inspiration. Music, like all other arts, mirrored the metaphysical mode of mind. The graceful designs of the melodic troubadour music and the polyphonic character of the virile folk-song served as the patterns for individual composers. Life was filled with melody and eurythmic motives. Everywhere prevailed euphonic life with its specific ethnic coloring. The rattle of a mechanical wheel, the click of industrial devices had not yet penetrated beyond the limited confines of guild workshops. It was only natural that the music of those days was based principally upon the melodic and harmonic ideals of the time.

The melodic character of the old music was the natural result of preceding folk-songs, the vocal expression of primitive man's phonetic thought. Folk-song was the aboriginal music of primitive life. The subsequent instrumental music was a later development or elaboration of the vocal. Like the birds and animals, so the primitive man expressed his strongest emotions by means of a song; or, as Karl Boeckel says: "Song has its origin in the cry of joy or sorrow; in the need of expression inborn in all peoples in a state of Nature." Melody was a rural product, invented and expressed by the country population, and as such it reflected all the inherent character of rural Nature: sunshine, rain, winds, the roar of the rivers, the song of the birds, etc. Man's mind in those days was a part of living Nature. Beauty was affiliated

with superstition, fear, spirits and all the mystic elements of life.

The "Atmosphere" of Our Times

Contrast now all those factors with the conditions of our time—steam-heated city flats, concrete streets, noise, rattle, puffs of a thousand automobiles, whistles, hoots, etc., and we have a picture fundamentally different from the poetic past. Our composers and musicians resemble parts of those mechanical devices socially, by depending upon money, publicity, managers, seasonal fads, timely moods. Everything in our urban life suggests speed, rush, competition, quantity. Instead of quality, we speak of quantity. We live most of the time within an atmosphere of cement, asphalt, paper and metal and hardly ever see Nature. For us everything is naked realism, commercialism, success. There is neither melody nor harmony around us. From early morning till late at night we hear noises and dissonances. While the rural atmosphere exalts melody and repose, regulated rhythm and harmonic grace, the city emanates struggle, accentuated noises and kinetic dissonances. Syncopation and jazzes are the echoes of the street. The city is a conglomeration of geometrical figures, streets, blocks and houses—void of poetic grace and melodic designs. The country lives with harmonic legends and traditions; the city with the immediate present, the dynamic *Realpolitik* of the day.

It is only natural that our noise-accustomed ear begins subconsciously to crave for the echoes of the city and feels an aversion to the idyllic melodies of the country. The graceful tunes and placid tempi of the country fail to stimulate our urbanized minds. We require, not polyphonic, but polytonic effects. As the children of a cosmic upheaval, our souls cry for a phonetic intoxicant, a rhythmic tonic, more familiar to our emotions than the romantic fabrics of the past centuries. We crave to feed our minds with the urban idioms and urban rhythms of our restless era. This is mainly why the modern compositions are void of melody and lack of harmony. While consciously

we condemn the "ragtime" and jazz music, yet unconsciously we rather like it. We prefer intensity to graceful poetry.

The modern composers achieve in their sketchy creations all the abnormalities of the modern city noises and furnish our auditory nerves with that lacking kinetic tonic, that strange *chromo-rhythmic* element of the time, in the rendering of which Scriabine has succeeded perhaps most profoundly, although Stravinsky, in "Petroushka," surpassed him. The composers of ragtime music, in fact, are the modern urban troubadours, and mirror in their vulgarities the nasty soul of our cities. However, they have failed in that they take their commercial success and their sophisticated technique too seriously, instead of treating the subject as a parody.

What Is "Popular Music"?

The success of our modern popular music—the ragtime and jazz—gives testimony to the subconscious cravings of our hysterically urbanized minds. The bulk of the popular music is a haphazard concoction of the melodic and the modern erotic idioms, and is lacking in deeper psychological ideas, in soul. On the other hand, the modern specialization of industrial labor and city life condemns each individual to a more or less intensified mechanical function through the larger part of the working hours, a function that ultimately kills every emotion for character and romantic form. The mind grows indifferent to all melodic and harmonic utterances and the shattered nerves cry for violent rhythms and obvious dissonances. Like old-fashioned landscapes, the old familiar melodies bore us. We rush after the dynamic phonetics.

It is regrettable that our modern composers and musicians have lost all the feeling for the metaphysical and spiritual values and filled their horizon with pure, concrete technical terms. Their music is a market product, similar to the products of manufacturers. They strive

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Federation's Sweeping Gains in Ohio Shown in Reports to State Convention

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May Smith, were unable to fill their engagements, the program was of unusual interest. Mr. Kelley is now on his way to Europe and Mrs. Smith is confined to her home in Columbus with illness.

J. H. Thuman, manager of the Cincinnati College of Music, stressed the fact that a teacher must be a student, that there is no standing still in music. "If you want the title of musician," he declared, "you must go on and on. The sphere of music is limited only by the universe itself."

Mrs. Frank A. Seiberling called attention to the many interesting features planned for the biennial meeting to be held at Asheville, N. C., in June. She spoke of the universal language of music and emphasized the importance of the junior club movement.

T. T. Frankenberg of Columbus spoke on "The Relation of the Press to Music." The newspapers of Ohio, he said, had given 24,000 lines to the State Music Memory Contest, and this was equivalent to a contribution of \$12,000 cash.

Mrs. Edgar Stillman Kelley, president of the Ohio Federation of Music Clubs, brought greetings from her husband and gave an interesting talk on the trials of symphonic composition.

Attorney H. E. Buker expressed his appreciation of the Thursday Matinée Music Club, and Arthur L. Bowers, manager of the Chamber of Commerce, told what it meant to Zanesville to have this convention.

In the absence of the string quartet from the Cincinnati College of Music, vocal numbers were given by Mrs. Burkhardt of the Cincinnati Conservatory and Miss Houston of the Cincinnati College of Music, with Miss Williams at the piano. Each gave a group of songs effectively.

Among the speakers at the afternoon session were Mayor C. C. Slater, Ora Delpha Lane, president of the Thursday Matinée Music Club and first vice-president of the Ohio Teachers' Music Association, and Mrs. Edgar Stillman Kelley.

At the board meeting, which preceded the formal opening of the convention, a

committee composed of Mrs. Timberman, Mrs. Lane and Mrs. Krebs was named to make suggestions for changes. At this meeting eighteen departments were represented.

A delightful informality marked the noonday luncheon on Tuesday at the Central Presbyterian Church, with Mrs. G. H. Geist in charge. Mrs. Edgar Stillman Kelley presided and presented Ora Delpha Lane, who gave brief greetings from the Thursday Matinée Music Club, and E. H. F. Weis, president of the Ohio Music Teachers' Association, who gave greetings from that organization.

The informal talk by Mrs. Frank A. Seiberling was a feature of the luncheon.

The chief speaker was J. R. Alexander, who extended a welcome to the delegates and praised Mrs. Lane for her qualities of leadership. Mr. Alexander declared that musicians were outstanding figures in all uplift movements and that their influence was far-reaching.

Visiting Artists Heard

Albert Spalding, violinist, gave a recital at the High School Auditorium on Wednesday evening. He was ably assisted by André Benoist, who was not only a brilliant accompanist but an admirable solo pianist. Mozart's Concerto in D was artistically played by both artists and an exquisite interpretation was also given of Franck's Sonata in A. The program also included Corelli's "La Folia," Veracini's Siciliano and a series of transcriptions by Mr. Spalding. The soloist was obliged to give several encores.

Jan Chiapusso was heard in an artistic piano recital, in which he played with rare judgment Schumann's Symphonic Studies, several Chopin Studies, the Weber-Tausig "Invitation to the Dance," Liszt's transcription of the "Tannhäuser" Overture and numbers by Ravel, Albéniz, Reynaldo Hahn and MacDowell.

An interesting program of chamber music was given by the Capital University Trio, comprising Dana Strothers, violin; W. M. Wells, 'cello, and Lelia Brown Glenn, piano.

ORA DELPHA LANE.

NEBRASKA TEACHERS CONVENE IN OMAHA

Inspiring Sessions Mark Annual Meeting—Prize Contests for Students

By Edith May Miller

OMAHA, NEB., April 7.—The opening session of the seventh annual convention of the Nebraska Music Teachers' Association was held on Monday morning at the Hotel Fontenelle, with Karl E. Tunberg, president, in the chair. About 250 members attended.

The address of welcome was made by J. H. Beveridge, superintendent of Omaha Public Schools, and the president responded. Charles Amadon, a blind composer and soloist, of New York, Neb., gave a short musical program and was cordially received. Sidney Silber was honor guest at luncheon.

The afternoon session opened with a lecture "Growth and Development of the Keyboard Instruments," by Dr. Otto Kinckley, director of the Music Division

of the New York City Public Library. There followed round table discussions by Bertha Smiley Cook, Omaha; Herbert Schmidt, Lincoln; J. M. Swihart, Fremont; Mrs. Maude Fender Gutzmer, Omaha; H. O. Ferguson, Lincoln, and J. H. Simms, Omaha.

Sidney Silber, dean of the Sherwood Music School, Chicago, and formerly president of the association, gave a piano recital at the First Baptist Church in the evening. He was enthusiastically received and recalled several times. After the concert the Omaha musicians held a reception for the visiting teachers.

The students' contests were held on Tuesday morning, the judges being J. P. Duffield, Omaha, chairman; Sophie Naimska, Omaha; Eleanor Rentz, Omaha; Mrs. Lura Schular Smith, Lincoln, and Paul Reuter, Seward, for piano; Mrs. D. B. Welpton, Omaha, chairman; Mary Munchoff, Omaha; Walter B. Graham, Omaha; Mme. Gilderoy Scott, Lincoln, and Charles Amadon, York, for voice; and Emily Cleve, Omaha, chairman; Madge West Sutphen, Omaha; Jane I. Pinder, Grand Island; John Rees, Hastings, and August Molzer, Lincoln, for violin.

The contest winners were: Piano, Helen Jacobs, Omaha; Florence Senior, Omaha; Rachel Clem, Lincoln; Norma Goodbrod, Lincoln; Martin Revken, Seward; Robert Reuter, Seward; Beth Cole, Omaha; Virginia Wilcox, Omaha; Isabel Lehmer, Omaha; Jean Melowney, Hebron. Highest percentage in piano was won by Robert Reuter with 464. Violin—Louise Cuyler, Omaha; Louise Schnauber, Omaha; Sarah Sheffield, Lincoln; Winnifred Cosford, Lincoln; John Hickman, Lincoln; Dorothy Lustgarten, Omaha; Emily Davis, Omaha; Cornelia Erdman, Omaha; Kathryn Bavinger, Omaha; Alice Horn, Omaha. Voice—Mabel Allen Smalls, Omaha; Mary Fitzsimmons, Wayne; Helen Nightingale, Omaha.

A concert was given in the ballroom of the Fontenelle, by an orchestra of forty-three Omaha musicians, with Robert Cuscaden, conductor. Corinne Paul-

Federation to Compile American Composers' Directory

WASHINGTON, D. C., April 7.—At the suggestion of Carl Engel, chief of the Music Division of the Library of Congress, a directory of American composers is being compiled by the National Federation of Music Clubs. In order that the directory may be as complete as possible the Federation is urging that manuscripts and data for sketches on the lives of American composers be sent as early as may be possible to Mrs. James H. Hirsch, chairman of the National Federation, Orlando, Fla. A. T. M.

son, pianist, of Omaha, played the Concerto No. 5 by Saint-Saëns, with the orchestra. The event was under the auspices of the Friends of Music.

A luncheon in the Fontenelle to Nebraska composers, by the "Fortnightly Musical Club," Mrs. J. R. Cain, leader, was given on Tuesday. The Nebraska composers represented and taking part in the program were Howard Kirkpatrick, Lincoln; Stanley Letovsky, Omaha; Theodore Rud. Reese, Omaha; Mrs. C. O. Carlson, Crete; Wallace Wheeler, Omaha; Cecil Berryman, Omaha; J. A. Parks, York. Mr. Cuscaden played a sonata dedicated to him by the late Sigmund Landsberg of Omaha.

At 4 o'clock there was an automobile ride for visiting teachers, after which they were entertained at tea by the Monday Musical Club at the home of Mrs. Leo Hoffman, president, in the evening. The Chicago String Quartet gave a concert at the First Baptist Church. It was a real musical treat.

On Wednesday morning the first session was devoted to round table discussions on harmony, theory and composition, with Cecil W. Berryman of Omaha as leader. At the business meeting following, the following officers were elected: Jane Pinder, of Grand Island, former vice-president of the N. M. T. A., president; Mrs. Lura Schular Smith of the University School of Music at Lincoln, vice-president; Alice Musselman of Grand Island, secretary-treasurer.

The afternoon session opened with Bazzini's Quartet Op. 75 No. 2, played by the West Sisters' String Quartet.

A lecture on the relation of private music teaching to public school instruction by Osborne McConathy, Professor of Public School Music at Northwestern University and past-president of Music Teachers' National Association, was very enjoyable as well as educational. Mr. McConathy said we would encourage American music and artists and insist on songs being sung in English.

The closing session in the evening took the form of a program at First Presbyterian Church given by the winners in the student contests.

Credit is due to the retiring president, Karl E. Tunberg, for his untiring efforts in making this convention one of the most successful meetings ever held; also to Mrs. Geil White-McMonies, secretary-treasurer, who was made honorary life member of the association for her work during the past year.

Jazz Scores for Library of Congress

Ballad compositions in the jazz idiom, arranged for symphonic organizations by Hugo Riesenfeld, will have a place in the archives of the Library of Congress, according to an announcement by the management of the Rialto Theater, of which Mr. Riesenfeld is managing director. The request for specimens of this music came from Carl Engel, head of the music department of the Library. Mr. Riesenfeld will take certain scores with him on his trip to Europe late this month, with the object of foreign performance.

Observe "Home, Sweet Home!" Centenary

The hundredth anniversary of the first public performance of "Home, Sweet Home!" in Bishop's opera, "Clari, or the Maid of Milan," at Covent Garden on May 8, 1823, will be celebrated both in Britain and in the United States. For the aid of those who wish to make this song the central feature of special programs Community Service, Inc., New York, has issued a bulletin. Suggestions for an appropriate historic musical program are contained in this booklet.

WASHINGTON CLUBS MEET IN SEATTLE

Choose Artists for Biennial Session—Gallo Forces in Week of Opera

By David Scheetz Craig

SEATTLE, April 7.—The second annual convention of the Washington State Federation of Music Clubs, March 28 and 29, was another important event of the week. The chief work of the convention was the choosing of young artists to represent the State at the biennial session of the National Federation of Music Clubs at Asheville in June. The contest committee, Mrs. Frederick W. Graham, chairman, presented twenty-five contestants, twenty of whom were singers. The findings of the judges, according to the markings required by the National Federation, declared Lois Wiley, contralto, of Seattle, as the winner of the vocal contest for women's voices, and in the other competitions no awards were made.

One of the unique features of the convention was the banquet held at the Hotel Gowman, with Mrs. Hartle as toastmistress, the banquet being conducted as though the delegates were on the diner going to Asheville. Musical numbers were given by Hildur Levida Lindgren, soprano, of Bellingham; Karel Havlicek, violinist, of Washington State College, and Emily Dow, violinist, of Seattle. The value of music memory contests was discussed by Edna Colman, Ruth Durheim and D. H. Painter, all of Seattle. The address of Mrs. A. K. Fiske, Seattle, on "The Beginning of Music," was a capital summary of this subject, illustrations being given by Mrs. H. B. Perry, soprano; Graham Morgan, tenor, and the Bach Club, under the direction of Mr. Morgan, singing music by Palestrina. Josephine Corliss Preston and Herbert Kimbrough discussed the relation of music to education as it pertains to the giving of credits in high schools. The election for the coming year resulted as follows: Clara Moyer Hartle, Seattle, president; Helen Crowe Snelling, Seattle, vice-president; Mrs. F. W. Graham, Seattle, second vice-president; Mrs. James G. Boswell, Seattle, recording secretary; Ruth Durheim, Seattle, corresponding secretary; Rose E. Kelly, Bellingham, treasurer; Mrs. Malcolm Hughes, Seattle, auditor; Mrs. L. J. Harmon, Spokane, parliamentarian.

A week's engagement of the San Carlo Opera Company, which appeared at the Metropolitan Theater under the Western management of the Elwyn Concert Bureau, was a notable local musical event. Eight operas, including two matinées and six evening performances, were well sung and staged by the Gallo forces. Alice Gentile's appearances as *Tosca* and *Carmen* won her former townsmen and she was most cordially received. Tamaki Miura as *Butterfly*, Marie Rappold as *Aida* and as *Leonora* in "Trovatore," Anna Fitzu as *Elsa* in "Lohengrin" and *Marguerite* in "Faust," and Josephine Lucchese as *Violetta* in "Traviata," invested their parts with vocal brilliance and artistic characterization. Mario Valle, Romeo Boscacci, Richard Bonelli, Stella DeMette, Ruggiero Baldrich and Anita Klinova were singers who also distinguished themselves. Carlo Peroni and Aldo Franchetti at the conductor's desk guided the performances with experienced ability.

Mary Carr Moore, of San Francisco, composer of the opera "Narcissa," appeared in Seattle in her Northwestern tour, giving a program of her own works, both vocal and instrumental.

Cecile Baron, pianist, appeared at the Sunset Club musicale on March 28, displaying fine musicianship as well as technical facility.

The violin recital of Bruno Chilinski, pupil of Moritz Rosen, with Arville Belstad at the piano, was a striking demonstration of this young man's gifts. His principal number was the Saint-Saëns Concerto in B Minor.

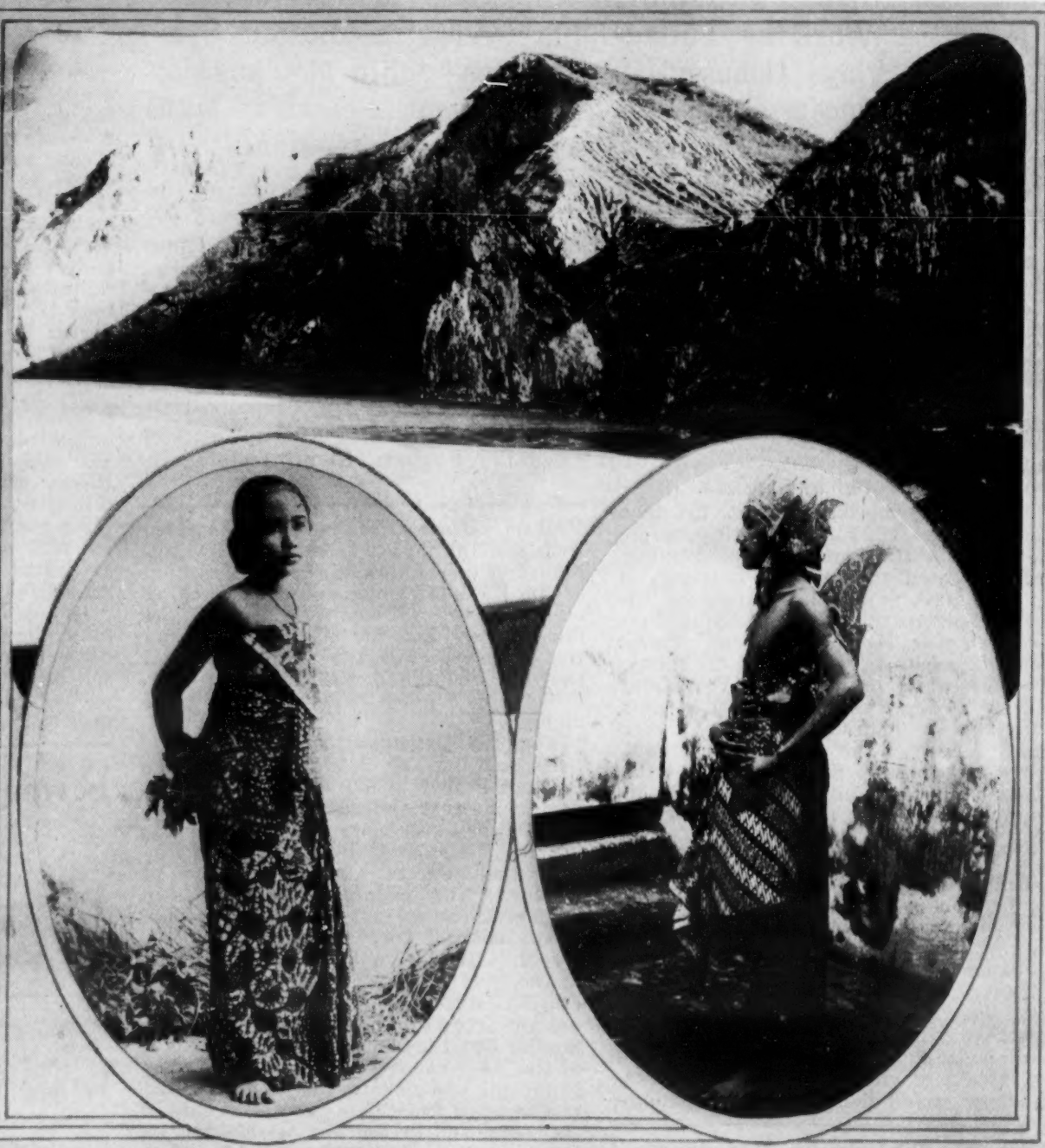
Graveure to Conduct Master Classes in San Francisco

Louis Graveure, baritone, who sailed for Europe last week for a series of engagements in England and on the Continent, will return to the United States in time to open his master classes in singing in San Francisco on July 16. The past season has been the most successful in Mr. Graveure's career.

Sowerby Plays Original Composition Under Coates in Rome

Leo Sowerby of Grand Rapids, Mich., holder of a Prix de Rome in Composition at the American Academy in the Italian capital, appeared as piano soloist in his own work, "King Estmere," which was presented on April 8 by Albert Coates and the Augusteo Orchestra. According to dispatches to New York newspapers, the work was received with fervent applause and Mr. Sowerby's performance was so fine that he was recalled many times and compelled at last to give an encore.

Five World Tours Add Rich Color to Mirovitch's Career



Alfred Mirovitch, Russian Pianist, Who Completed His Fifth Tour of World This Season; Crater Lake of the Idjen Plateau, Java, Where Mr. Mirovitch Has Been Heard Three Times; Royal Dancers to the Sultan of Djokja, Java

IT is not his five times around the world that has given Alfred Mirovitch his infectious good humor or his sunny outlook upon life. They are more deeply rooted than that. Russian revolutions and divers experiences in many lands seem to have left only a faint trace in his memory or to have been entirely swallowed up in his genial appreciation of the good that still exists in humanity. Not that life has neglected to bring hardship to this gifted Russian pianist, for he has known the irksomeness of poverty and the struggle for success. But it is the bright spots in his career, rather than the shadows, that he chooses to remember. And whether his story tells of his student days in Petrograd with his friend and compatriot, Efrem Zimbalist, or recalls how he dared insinuate to Nellie Melba, Dame of the British Empire, that her experience in the musical world might not be extensive, Mr. Mirovitch is first and foremost a man of the people, employing music as his best means of bringing to them a glimpse of another world, revealing to them the best in themselves.

Hope, talent and an unlimited capacity for work seem to have been his chief assets in his student days in Petrograd. So it was a matter for rejoicing when he and Mr. Zimbalist secured a small concert engagement in a nearby town, even though the pay was so small that his colleague dissipated his share of the proceeds on caviar sandwiches before they reached their destination. However, Mr. Mirovitch was soon to face a more serious situation, when he discovered that the trousers of his dress suit had been left behind. "After a frantic round of the village," he says, "I found one that was about ten sizes too large for me. With the aid of much string and many pins, they were given a semblance of fit, but for all I know that audience may be waiting yet for my final bow. Just as I brought the program to a close with the crashing chords of a Liszt Rhapsody, all gave way, and I made my way from the platform, never to return!"

Although a like accident has never befallen Mr. Mirovitch in the course of his subsequent travels as a world-famed pianist, except when he almost cancelled a concert in Finland because he could not find a highly cherished new vest which he had inadvertently donned first instead of last, he has had to face situations that required quite as great a display of diplomacy and tact.

A Music-Mad King

For instance, when he was "commanded" to appear before the King of Siam, that European-educated potentate was so hungry for Occidental music that his requests for numbers seemed on the verge of exhausting Mr. Mirovitch's repertoire. Midnight approached and still no signs of adjournment, for the King, seated on his throne and surrounded by his court and foreign ministers, made one request after the other. Finally Mr. Mirovitch played the Siamese anthem, which, according to custom, is the signal for the King's departure. Subsequently the pianist's profuse explanation to the royal messenger that he meant only to pay a compliment to the King and his court by playing the anthem was courteously accepted.

But stranger than all was Mr. Mirovitch's first meeting with Mme. Melba. It was in Australia, during the time of the war. Following his appearance in a benefit performance, the proceeds of which were to be given to the Russian Ambulance Service, he was the guest of honor at a reception. He was introduced to a woman, veiled and dressed in black, whose name he did not hear and who began to ask him questions about his tour, where he had been, his plans for the future, etc. Thinking that she belonged to that class of garrulous ladies who desire to be interesting, he finally told her that continuous touring was not as much fun as she might suspect, and that if she were a musician she would understand the reason. That was too much for the famous diva, who rather haughtily informed him that she was a musician and knew something of traveling. "Then, who are you?" asked Mr. Mirovitch. "I am Nellie Melba," she replied, after which the two artists were

able to continue their conversation with more mutual understanding!

For the Javanese Mr. Mirovitch has an especial fondness. Three times he has visited this famous Dutch colony, to which he was one of the first to introduce Occidental music. Yet it must not be thought that this swarthy people have developed no appreciation for art. "The Javanese," says Mr. Mirovitch, "are a wonderful people and are very musical. Whoever has heard their famous *game-lang*, or orchestra of native instruments, cannot fail to find the trace of its influence in Debussy's music. Dancing is also very highly regarded by the inhabitants. Those who dance for the Sultan must be of royal blood. They dance for him only, except for once a year when, on the anniversary of Queen Wilhelmina's birth, they dance for the governor-general."

A Confusion in Names

In America his chief diversion is explaining to persons in various parts of the country that he is Mirovitch and not Moiseivitch. It is not that the two names are much alike, but more because the average American has not yet become accustomed to so many "vitches." In

Portland, where the two pianists played on successive days, the confusion was so great that many persons could not tell which "vitch" was which! The situation is further complicated by the fact that when in New York they live in the same hotel, where the attendants are kept busy straightening out the entangling situations that inevitably arise.

Mr. Mirovitch is a firm believer in the theory that the artist should mingle with the people if he is to carry a message that they can understand. One of the bright spots in the outlook for music in this country he sees in the increased interest that many schools and colleges are exhibiting in bringing music to the students. Since returning to America in January he has played at some seven or eight colleges, where he has encountered unbounded enthusiasm. He holds that the real benefits of music must be found in the quality of the emotion it evokes. Music, he says, must throb with the pulse of life, rather than give an esthetic portrayal only, if it is to carry the thrill of an increased hope and a renewed life to the soul of the hearer and to create that boundless enthusiasm which alone makes work a happiness.

HAL CRAIN.

Prominent Artists Depart for Europe

Leaving before the annual tourist rush for Europe, transatlantic liners took many prominent artists aboard for foreign ports in the course of the week. On the Hansa, which left for Hamburg on April 5, were Bruno Walter, general director of the Munich opera, who has been in America as guest-conductor of the New York Symphony and the Minneapolis Symphony; Frederic Lamond, pianist, and Joseph Malkin, cellist. On the Olympic, sailing April 7, were Emilio de Gogorza and his wife, Emma Eames, former prima-donna of the Metropolitan; Mrs. Robert Garden, mother of Mary Garden; Richard Ordynski, former stage manager of the Metropolitan, and Louis Graveure, concert baritone. The Pittsburgh, on April 10, had aboard Lucille Nelson of Charleston, in whom Emma Calvé re-

cently became interested. Miss Nelson will spend the summer studying with Mme. Calvé at her home in France. Arriving on the Volendam, on April 7, were thirty-five Czecho-Slovakian children brought over by Dr. Frantisek Bakule for a concert tour of this country.

De Forest Demonstrates "Phonofilm" Before New York Electrical Society

Dr. Lee De Forest gave a demonstration of his "Phonofilm" before the New York Electrical Society on April 4. By a process of photographing sound on the film at the same time as the picture, already described in MUSICAL AMERICA, action and music or dialogue are synchronized. Dr. De Forest does not claim perfection for his invention at present, but he hopes in time to be able to reproduce complete operas.

Schönberg's Kammer-symphonie Divides New York Audience

Objectors Attempt to Suppress Applause after Performance of the Work by Philadelphia Orchestra—Boston Symphony Plays Debussy's "Printemps" Suite at Thursday Night Concert and Closes Thirty-seventh Season in Manhattan with Saturday Matinée Program—Mengelberg Ends Three Regular Series of Concerts



THE last heavy week of New York's orchestral calendar came to a conclusion on Sunday, and with it the season virtually ended, although there were at that time two special concerts listed by Willem Mengelberg and a visit from the Philadelphians outstanding. The New York Philharmonic concluded its Friday afternoon and Saturday evening series at Carnegie Hall and its Sunday afternoon concerts at the Metropolitan Opera House with familiar programs. Josef Lhevinne, pianist, was the soloist at both matinées. On Saturday evening Barbara Kemp assisted in a program devoted to Strauss.

Leopold Stokowski brought his men from Philadelphia for his ninth program at Carnegie Hall on Tuesday evening, and presented the most interesting, if not the most enjoyable, feature of the week, Schönberg's Kammer-symphonie, arranged for large orchestra. Pierre Monteux celebrated the end of the thirty-seventh season of the Boston Symphony in New York with two capital programs, bringing, on Thursday evening a welcome repetition of Debussy's "Printemps" Orchestral Suite. On the same occasion Pablo Casals was heard in Schumann's 'Cello Concerto in A Minor.

The Terrible Schönberg

There are people who would make it the fashion to object to music of Schönberg whenever and wherever it is played. To the non-partisan mind they appear, perhaps, somewhat belated adventurers, survivors of the piping days when Schönberg was the musical ogre of Europe, when every new trick or fantastic somersault he might perform was a signal for laughter and ridicule. A few of these objectors found their way into Carnegie

Hall on Tuesday evening and attempted with sibilant noises to suppress the applause which followed the presentation of the Kammer-symphonie. The hushing or hissing—it was a little difficult to define—merely had the effect of arousing the partisans, and the result was that the Philadelphians had to bow. Mr. Stokowski smiled. Perhaps he was amused.

For the serious listeners who swear neither at nor by Schönberg there was much of beauty in the work, and a great deal to interest and hold the mind. Certainly it deserves more than an apathetic hearing, but the feeling in the hall on this occasion seemed to be mainly one of apathy. The Kammer-symphonie is a work of a transitional period. The composer had not forgotten his "Verklärte Nacht." He had not yet found his way to the Five Pieces. Written in 1906, its contents denote the younger Schönberg not yet free from the influences of other minds; but they also denote the radical of the later manifestoes. As an autobiographical document, the Kammer-symphonie is an absorbing work, a picture of the composer in the act of striking off the shackles. The metaphor may suggest the Schönbergian viewpoint, but it is in the document itself. The chains have produced something of the lyricism of "Verklärte Nacht"; a flow of romantic melody in the Straussian vein. The free flights bring strange contrasts: feeling is given poignant utterance in tone; there are impetuous declamations in strange voices, new thoughts bred of unrest.

The Kammer-symphonie was scored originally for fifteen solo instruments, but there were directions from the composer to increase the number of instruments according to the size of the hall in which it was to be played. Mr. Stokowski stood sponsor for it in America. He played it first in Philadelphia, and, a few days later, in New York (for the Society of the Friends of Music) in November, 1915. The strings were increased at these performances. Last week it was given in Schönberg's later arrangement for large orchestra. No changes have been made in the tonal pattern, additional instruments being employed only to double parts so as to give an increased sonority.

Mr. Stokowski's program also included the Debussy Nocturnes, "Nuages" and "Fêtes" and the "Jupiter" Symphony of Mozart. The wonderful "Nuages" came muddily from the orchestra, but "Fêtes" was given a superb performance.

Bostonians Play Debussy

Debussy had his night when Mr. Monteux came to town—and his afternoon as well, for the "Faun" prelude was on the Saturday program of the Boston visitors. The "Printemps" Suite Symphonique

was exquisitely played on Thursday evening. There is no tone like the Boston tone when the famous band is at its best, and it plays Debussy as though the spirit of the composer has seized every individual. The conductor knows the delicate strands of which these fabrics of fancy are wrought, and each thread is colored to the desired tint. There is a shimmer of tender green as spring trips lithe-footed across the fields and climbs the trees to hang out its vernal streamers. There is a burst of golden sun as the dancers awake. The Suite, as it was played on Thursday, seemed indeed the precursor of the wonderful Prelude of the faun's afternoon. There was a vision of "white and golden goddesses" in the music, and Pan fluted softly by some reed-fringed pool. There is magic in this early work; some of the magic more freely used in later years. The season of the Suite was a spring in Rome, where Debussy had gone after taking his prize in 1884. In its orchestral form the work was first played in Paris in 1913 and the New York Symphony presented it for the first time in America in December of the same year.

One of the features of the Bostonians' program was the Schumann 'Cello Concerto in A Minor with Pablo Casals as soloist. It was finely performed, and especially did Mr. Casals give feeling expression to the Andante movement. An

excellently judged interpretation of Schubert's "Unfinished" Symphony manifestly delighted the audience. The suave legato of the strings and the admirable playing of the woodwind and brass gave distinction to the presentation. The "Rienzi" Overture concluded the program.

Mementoes of Versailles

Superbly as the orchestra played on Thursday evening, its work on Saturday afternoon reached an even higher standard. The tone was extremely beautiful throughout, and "L'Après-midi d'un Faune" was given an exceptional performance. The customary high lights were toned to a fuller gold, the woods took on a deeper green, the summer day was more somnolent. Mr. Monteux saw this dreaming faun in soft lines, as Henner saw his nymphs and naiads. It was the fancy of an artist delivered by an artist.

The program opened with three dance pieces from "Cephalus and Procris," the "heroic ballet" which Grétry wrote for the entertainment of Louis XV at Versailles. In free arrangements by the devoted Felix Mottl they were served up, with delicate taste, and, for the time, Mr. Monteux seemed a survivor of the old aristocracy. The music was delightful

(Continued on page 43)

Rimsky-Korsakoff's "Snow Maiden" Makes Tardy Reappearance at Metropolitan

Lucrezia Bori Heard Again in Title Role of Russian Opera—Barbara Kemp Sings "Isolde" for First Time on Any Stage—"Tosca" Finds New Exponent in Frances Peralta

COMING as a quasi-novelty for the rapidly waning season at the Metropolitan Opera House, "Snégourochka," Rimsky-Korsakoff's fantastical depiction in music of a prehistoric Russia that never was on land or sea had its first performance of the year on Thursday evening of last week. The fact that last season, the first of its production at the Metropolitan, this work proved popular enough to fill the opera house seven times caused some wonderment over its belated revival this year; and certainly the crowded audience that heard it last week evinced in no uncertain manner its enthusiastic delight in its transportation to a strange wonderland where fanciful and curious beings perform queer antics to an accompaniment of deliciously tuneless and sparkingly colorful music.

The presentation was the same as that of last year, with Boris Anisfeld's gorgeous and imaginative scenery, an abundance of highly colored and picturesque Russian costumes and the diverting ballets of grotesque birds and tumbling Bouffons. In the main, the cast of characters was also the same.

In *Snow Maiden* Lucrezia Bori has a congenial part that is particularly well adapted to her finely artistic capabilities. She was again in happy mood and in perfect control of all her resources and both sang and acted the part with exquisite charm. Raymonde Delaunois, with arch grace and vivacity all her own, impersonated very prettily and effectively the Shepherd *Lel* and sang the music of the rôle (some of which is far from easy to sing) with beautiful purity and clarity. Marion Telva as *Fairy Spring*, Léon Rothier as *King Winter*, Kathleen Howard as the foster mother *Bobylicka*, Angelo Bada as the foster

father *Bobyk*, Orville Harrold as the *Czar* and Giordano Paltrinieri, Louis D'Angelo, George Meader, Pietro Audisio and Vincenzo Reschiglian in minor parts repeated familiar and praiseworthy impersonations.

Ellen Dalossy, replacing Yvonne d'Arle as the forsaken maiden *Koupava*, achieved a distinct success, showing herself finely adequate to the demands of the part both vocally and histrionically. But Gustav Schützendorf was hopelessly miscast as *Mizguir*, *Snow Maiden's* lover, a rôle taken originally by the late Mario Laurenti and later by Thomas Chalmers. Although an attractive figure in this part, Mr. Schützendorf's acting was melodramatic and inappropriate and the music appeared to be beyond the range of his voice, which was "throaty" and harsh throughout the evening.

One of the outstanding merits of the performance was the excellent singing of the chorus, which has a goodly part to perform in this opera and performed it spiritedly and effectively. The orchestral accompaniment, with Louis Hasselmans in the conductor's chair, was adequate but not particularly distinguished.

G. W. H.

Barbara Kemp Sings "Isolde"

Barbara Kemp appeared as *Isolde* for the first time on any stage on Wednesday evening, and Michael Bohnen, who seems to run neck and neck with Mme. Kemp in the matter of first appearances, was heard for the first time here as *King Mark*. Even making allowances for a first-time performance of the rôle, Mme. Kemp's *Isolde* did not realize expectations. While absolutely sincere in intention, it was angular and spasmodic in action and explosive vocally. Though

(Continued on page 43)

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Dear MUSICAL AMERICA:

So an American audience has finally decided to express its disapproval of certain music by hissing it. This happened at Carnegie Hall the other day when Leopold Stokowski and the Philadelphia Orchestra gave Arnold Schönberg's "Kammersymphonie."

This is such a radical departure from custom as to warrant its being chronicled. For years American audiences have, in the way of expressing their disapproval, differed radically from the Europeans, especially the Latins. They have confined themselves to applauding what they liked and maintaining a dignified silence when something happened which they didn't like.

In Europe the customs are very different. In the Italian opera houses, for instance, the audience applauds, hisses, makes noises and will do so while the performance is on. They don't wait for the fall of the curtain. Indeed, it has happened that the tenor singing a well-known aria will be hissed one moment and applauded the next. The French also are very prone to express their disapproval in the course of a performance. Curiously enough, the English have a habit of whistling, which is more or less confined to the galleries and the upper part of the house. Sometimes this may mean approval and sometimes it may mean violent antagonism.

Whether the change in this country is for the better is open to question. It certainly must be very disconcerting to a conductor or an artist if his performance is suddenly interrupted by sibilant disapproval. However, it is a good sign that our American audiences are waking up to realize that they are something more than innocents who have no right to express their opinion, except it be one of approval and then only at the close of the performance.

When anyone of prominence dies the notices in the press are usually of a eulogistic character, in order to conform to the old adage that nothing but good should be said of the dead. The result is that we are treated to columns of such exuberant praise as to arouse a suspicion with regard to its sincerity.

Thus when Henry E. Krehbiel, the veteran music critic of the New York *Tribune*, passed away recently, not only his own paper but all the other dailies and weeklies sang paeans making him out to be a kind of superman as well as a super-critic. He was neither.

At the time, I wondered whether any of his confrères would treat of him as he was, noting his influence, doing so with justice, yet in all courtesy and consideration.

Aldrich could not do it because it would be against the conservative policies on which the *Times* is run. Henderson of the *Herald* wouldn't like to do it because he was very close to Krehbiel, admired him greatly, had been his friend for years. The only one left of the "big four" was Finck of the *Evening Post*. Would he do it?

He did. He let a flood of light in on the real Krehbiel. As he says: "Krehbiel was a

great musical scholar, a brilliant writer, a man who inspired friendship, but he was not an angel." Finck describes him as "dominating and arrogant, a man who would brook no opposition. Woe unto any one who doubted that he was a musical arbiter, whose word was final. He could hate like a caveman, as not a few artists found out to their cost. He never forgave a *faux pas* from his point of view, and his vengeance persisted a long time.

"His vanity," says Finck, "was also as big as his body, and he was ludicrously jealous of his colleagues when they did anything that he thought might dim the luster of his own fame. And while he was daily distributing unfavorable criticisms about others, writers as well as musicians, he fiercely resented being criticised himself, even mildly—a trait shared with not a few other critics."

Finck then tells a story of how he had received a fierce and positively insulting letter from Krehbiel, all of which was due to the fact that Finck had said that Bizet died in the belief that his "Carmen" was a failure. This was shortly before the triumph of the opera in Vienna. Krehbiel asserted that Finck had made a deliberately false statement. As a matter of fact, the record shows that Finck was right.

As I told you when I reviewed Krehbiel's career, he was so saturated with the great German composers that he had no use for the French, the Russians or the Italians. My position is supported by Finck, who says that Krehbiel "had no use for non-German geniuses like Chopin, Liszt, Grieg, Tchaikovsky, Bizet, Gounod and Verdi—indeed, he hated Liszt as the devil is said to hate holy water. He even went so far as to suggest that he wasn't much of a pianist anyhow."

However, Finck winds up his review of Krehbiel's career by stating that he did not transfer his ephemeral newspaper ebullitions of temper and malice to his books. Finck also rejoices that in view of Krehbiel's outrageous treatment of Geraldine Farrar at the time when she left the Metropolitan, it is pleasant to read in his "More Chapters of Opera" his praise concerning her impersonation of the *Goose Girl* in Humperdinck's "Die Königskinder."

This book and its predecessor Finck considers among the most precious and valuable volumes in his large musical library, for all that was best in Krehbiel is in them, namely, his historic accuracy, his vivid style, his rare gift for telling the story of an opera in an interesting way and pointing out its merits and shortcomings. His scholarship and his personal knowledge of great singers and conductors are admirably united in these volumes. These two books are invaluable, immortal.

Let me add to Mr. Finck's careful and discriminating review some convictions of my own.

As a man, Krehbiel labored under many serious handicaps. Born of Calvinistic origin which had no sympathy with anything in the way of culture, art, music, drama, literature, he had to combat this influence all his life.

In the next place, his great bulk brought on in later years many serious physical disabilities which unquestionably bore heavily upon him. One of his difficulties was that with him great breadth of beam was contrasted with a very small nose and nostrils. Thus he did not get sufficient air into his make-up to give him that sanity of judgment which is absolutely necessary if one has a responsible critical position.

This may cause you to smile, but in recent years some of the most eminent scientists have discovered a close relation between brain power and lung space. Among these is Dr. Alfred Mumford, medical officer of a prominent school in Manchester, who has recently concluded a long investigation intended to find out whether good mental attainments were accompanied by such conditions of mouth, nose and throat as would indicate good innate powers of physical growth.

Mr. Finck refers to the fact that Mr. Krehbiel was subject to taking violent dislikes, not only to artists but to others. He carried this so far that I believe I am strictly within the truth when I state that he had insisted for years that nothing concerning the musical world should be printed in the *Tribune* except it received his O. K. Thus nothing favorable could be printed about somebody against whom he had a strong prejudice, but should something unpleasant or disreputable happen with regard to that person or even to a distant relative, it would promptly find space in the col-

umns of the *Tribune*, which was thus made to serve his petty malice.

Having thus thrown in some of the shadows, let me bring out some of the high lights. Henry E. Krehbiel was a man of indefatigable industry. Even when sick, almost unto death, he kept up his work—indeed, he kept it up almost to the day of his death.

He lived all his life under conditions of poverty known only to a few, when he might have made a great deal of money and in many instances have done so legitimately. That is where his Calvinistic conscience came in.

He was scrupulously anxious to be exact in all his statements with regard to names, dates, productions, and so he was a godsend to his confrères and especially to those who followed his lead.

He lacked the calm, academic, judicious attitude which characterizes Aldrich of the *Times*. With regard to vocal subjects, he was not for a moment comparable to Henderson of the *Herald*, and when it came to culture and a kindly, broad-minded, human view, he was the absolute opposite of Henry T. Finck of the New York *Evening Post*. With all that, however, especially in his shorter articles, and particularly for "the morning after," he could write and in good English an interesting, able review which showed, if it was free from his many prejudices, that he could tell the story of the performance perhaps better than any of the other critics.

When it came to the long, discursive essays which were printed in the Sunday edition of the *Tribune* he was apt to be so verbose, no doubt in an effort to treat the subject from every possible point of view, that, especially in his later years, he became wearisome.

Summed up, it may be said that he received credit for much that he did not do, and that he did not get credit for much that he did do. He was for years an outstanding figure in American journalism, had a large following, got very little out of life in the way of material comfort, except that when in the congenial company of artists, piano manufacturers and others he enjoyed their hospitality.

With all his shortcomings, he contributed a large and valuable chapter to the musical history of this country.

After all, "it is not the man but his work."

Your Milan correspondent recently made a statement to the effect that "Louise" has just been given at the Scala for the first time. This, I believe, is incorrect. The opera was given the first time by Gatti in 1906. Mme. Alda sang the title rôle with a tenor named Giraud as *Julien*. The conductor was the great Toscanini. The present revival does not seem to have been very successful. The prima donna, Mme. Heldy, did not please the Milan public, and after four performances she retired, canceling her contract on the plea of stomach trouble. This is interesting, as I believe it is the first time a prima donna canceled a contract on account of difficulty with her internal arrangements.

Apropos of Gatti, it is said that he may revive "Meistersinger" next season. If he does, it is probable that Jeritza will be the *Eva*, Michael Bohnen the *Hans Sachs* and Paul Bender the *Pogner*, with George Meader as *David* and Gustav Schützendorf as *Beckmesser*. They also say that Jeritza is anxious to sing "Salome," though some think that Barbara Kemp is ambitious to give that rôle here. Incidentally, Mme. Kemp in some of the rôles that she has sung, aside from "Mona Lisa," does not appear to have won the favor of the writers for the press who particularly criticized some of her singing.

You may recall that some time ago I wrote you that my attention had been called by Mr. Wagner, the manager of McCormack and other noted artists, to the mistake that is made when, through lack of co-operation, two great artists appear within a few days of one another in a town when on tour. This happened out in Winnipeg, where, after Elman was announced for a certain date, Kreisler was announced to appear a few days before him. However, that came out well, as Winnipeg gave each of them a bumper house.

Recently this occurred right here in New York, when Heifetz played one afternoon at Carnegie Hall and Kreisler played in the evening in the same house, yet on both occasions the auditorium was crowded to the doors. This shows that we have a large enough public of music

Viafora's Pen Studies



Rudolph Bocho Plays the Violin and Plays It Mightily Well. Furthermore, He Plays It Pretty Much All Over the Place—as He Has Been Heard Throughout a Wide Territory This Season, Gaining Many New Friends Thereby. Viafora Has Caught Him in a Pensive Mood

lovers to fill the house for talent when it is of the highest character.

The appearance of these two distinguished artists, one immediately following the other, gave people an opportunity to contrast their styles. One lady of my acquaintance who was at both concerts gives her opinion very much on the lines that I have written.

Said she: "Heifetz appeals to my intelligence; his playing is of that wonderful character that is almost ethereal. It seems as if I were communing with some far off spirit, but he does not reach my heart. Kreisler, on the other hand, is all human, full of sympathy as well as fine musicianly understanding. He is flesh and blood and at the same time has so wondrous a power of expression that your intellect approves what your heart has already felt."

Another who had witnessed the two performances said: "I came away with the impression that Kreisler thinks of his audience as well as of the composition that he is playing. Heifetz thinks only of the composition. To him the audience does not exist."

Anyway, we can say that it is a delight to listen to either of them, and anybody who has the opportunity to listen to them both has heard some of the greatest violin playing of our time.

Our good friend, Frank Warren of the New York *Evening World*, in reporting the performance of "Aida" at the Metropolitan the other night, which was substituted for "William Tell" because Danise was ill, said that Miss Ponselle took the title rôle and de Luca was the *Amonasro*. As a matter of fact, the title rôle was sung by Peralta and that of *Amonasro* by Zanelli. Sometimes the critics in the multiplicity of their duties have to go by the program rather than by what happened. But then slips will happen even with the best regulated critics.

Apropos of de Luca, he took the part that Danise was to have sung, the rôle of *Gerard* in "André Chenier," the other afternoon, though he had not sung it in twenty-two years. That he gave a fine and finished performance was to be expected. He was enabled to do this because artists of the first rank have studied their rôles and made them so much a part of themselves that they can with very little notice after many years sing them with perfection, and that is why some of the artists are so averse to attending rehearsals. They feel that they know their rôles so well that they can sing with others, débutantes or not, without a rehearsal, and that it puts an unnecessary strain upon them to go to rehearsal, especially if they have to sing the same night.

The New York *Herald* in its Sunday edition of April 1—all fools' day—gives a number of intimate pictures of that

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MEPHISTO'S MUSINGS

[Continued from page 7]

distinguished *Scarpia*, Antonio Scotti. They show him at his morning coffee, naturally reading the *Herald*. They show him consulting with his housekeeper about the best arrangement of his most valued pictures, including, of course, that of his lifelong friend, Caruso. They show him answering all his letters in his own hand. In this picture, however, he has a somewhat worried look as if dates with some of his friends had clashed.

Then he is shown at the piano going over his rôles, trying his voice, and finally when rehearsal is over and no performance perhaps that day, he is seen relaxing on a very comfortable sofa with a pillow under his head and as much of an angelic smile as he can conjure up.

There was, however, one picture that they might have given when he is at his best, namely, when he is dancing the two-step, or the tango, or the fox trot with one of the many charming ladies who form the devoted band that worships him, off as well as on the stage.

By the bye, did you know that Scotti does not believe that artists can be developed? It is his conviction that an artist is born. He admits that hard work may add a great deal, but the great moments in any performance come intuitively. He also says that with him they rarely come until the last rehearsal or at the first performance, and never until he has dressed himself in the costume of the part. Then, when he is dressed for the rôle, he projects across the footlights not his own feelings but the feelings of the character he presents. That is one of the reasons why he is so particular with regard to historic accuracy of costume and also to historic accuracy of detail in any performance in which he appears.

As I wrote you, the women are coming into their own more and more. They are getting into the orchestras all over the country. Here is Rose Bower of Rapid City, S. D., who tells me that her little town has a symphony orchestra composed of women and men. Three towns to the north in that state have military bands composed of men and women, and over across the line in Wyoming a South Dakota girl, Hattie Mills Hanna, is conducting a brass band composed mostly of women.

And why should not the women have an opportunity to play in orchestras if they have the ability? Capacity is not determined by the fact that you wear trousers instead of petticoats. You can do a thing—or you can't—and if you can do it, why shouldn't you have the opportunity?

Irving Berlin, who has made so much money with his popular songs as to be beyond the dream of avarice, has finally, in an affidavit, defined "jazz." He says it is "a musical pandemonium accomplished by the musical construction of harmonic discords used in an ascending progression." There you have it.

It is interesting to know that this affidavit was part of a legal proceeding in which Irving was able to prove that he was not guilty of plagiarism when he wrote his jazz song, "Pack Up Your Sins and Go to the Devil," for the Music Box Revue.

Now it seems that some time ago Irving happened to give a party for Lenore Ulric, the distinguished Belasco star. Lenore, in turn, invited Irving and Jascha Heifetz and some other distinguished musicians. For them Irving played and sang that song. The legal proceedings were illumined by Walter Damrosch, Henry Hadley and Victor Herbert, who supported Berlin in his contention that he is not a plagiarist.

Aldrich of the *Times* calls attention to the fact that among the Italian singers who have reached the Metropolitan for many years past there has not been one really fine Italian woman. There have been many Italian men of superlative excellence, from Enrico Caruso down. There are, for instance, Gigli, Martinelli, de Luca, Danise, Ruffo, Scotti. Then of the past there were Bonci, Sammarco, Bassi, Arimondi, Zenatello, Amato, Giuseppe Campanari.

With regard to the women, however, Aldrich mentions only Tetrassini and Galli-Curci. He excludes Bori because she is Spanish. He bewails the fact that

there are no more Albonis, Grisis, Piccolomini, Vestris, Pastas, Caraderias.

In the same article Aldrich, much to my satisfaction, warns Gigli that he should not attempt to draw too heavily on his voice, which, Aldrich truly says, is of beautiful lyric quality and which he uses with consummate grace, skill and fine artistic judgment.

What is the trouble?

The trouble, my friends, is that the Italians who have given us some of the most beautiful voices the world has ever enjoyed are a baneful influence. When Gigli, for instance, sings some lyric passages, especially with *mezza voce*, you will see the intelligent in the parquet at the opera house applaud. But when he comes out à la Caruso in what I used to call his raw-beef period with a high note delivered fortissimo the parquet is silent, but the galleries and back of the parquet, packed with Italians, just go crazy.

Here is the temptation to a singer who is naturally anxious to please and has no other way of knowing his efforts are appreciated than by the applause that he receives. Consequently, if he gets out a wonderfully high note, hangs on to it like grim death, and then hears the shouts and screams, he naturally concludes that he has hit the bull's eye. Alas, alas! What he has done is that he has sacrificed himself and imperilled his future to win the applause of the groundlings—men which our deceased friend, *Hamlet*, spoke eloquently.

Gigli has undoubtedly one of the most beautiful voices on the operatic and concert stage today. Besides this, he knows how to use his voice with consummate artistry. He phrases finely. His diction is good. Let him remember the philosophy that there is a limit to all things human, especially to the vocal cords, and also that Nature imposes no penalty on the rightful use of her powers, but gives them added strength, vitality and beauty when used well and wisely.

They never give out any reports as to receipts at the Metropolitan, but it is said that when the great stars like Chaliapin, Jeritza and Galli-Curci have appeared in one week, the receipts were more than \$75,000. The largest were those when Chaliapin appeared. It is said that one Sunday afternoon, when the great Russian sang at popular prices, the receipts were nearly \$10,000. Some nights, however, the receipts are not up to the mark, but on the whole Gatti can congratulate himself that this season has been one of the most successful both from a financial and an artistic point of view, and he can go to his well-earned summer vacation with the satisfaction of knowing that the accounts have been balanced and that it has been unnecessary to ask the multi-millionaires who form his board of directors to add to the trials of their income tax payments big checks to meet an opera deficit.

Ernest Newman, the distinguished English critic, has recently asked several interesting questions. He wants to know why pianists should always play the B Flat Minor Concerto of Tchaikovsky when there are three other concertos of his. Why should singers always give the same half dozen songs or so of Schumann's first period when there are scores of fine songs of his later period that no one knows much about?

Why should we so often have to hear "Suzanna's Secret" when there is the even more charming "Le Donne Curiose"? Well, if Newman had been in this country he could have heard them both at the Metropolitan. Then he wants to know why we should always have Mozart and never Cimarosa. He considered "Samson and Delilah" a poor comic opera, and why give it when you have such an exquisite work as "Gianni Schicchi"? Finally, why should the people always have to listen to "The Messiah," or no Handel at all, when Handel has written so many other oratorios? And why nothing but his oratorios when he has written so many operas?

The answer to these questions is that human nature always likes to run in a rut and, consequently, the performers and conductors feel safer when attempting what has been done before than they do when they introduce something that is new or comparatively unknown and so may come up against a criticism which is desolating.

It seems to be the regular custom when a pianist of distinction appears that, after the regular recital is over, he should be required to play any number of encores by the devoted band of enthusiastic females who rush down to the footlights. John Powell had an experi-

ence of that kind recently at Aeolian Hall when, after he had finished a fine program which he played with his usual artistic reserve, beautiful tone and ease, they crowded about him and made him play one encore after another while they cheered him. The custom, I believe, came in some years ago when Paderewski first appeared among us, and it has been kept up ever since, till now no pianist is supposed to be really of the first rank unless he gives two recitals, one which is announced on the program, the other which he plays for the afore-said devoted females.

Cecil Arden of the Metropolitan is happy. She has just returned with two bags, in one of which is her share of the receipts of her recent concert tour. The other contains her press notices which were unusually favorable and lengthy. Next season, she says, she is going to give a kind of a dream version of "Carmen" which has been arranged for her by that distinguished composer and musician, Buzzi-Peccia. She is going to sing it in costume. Clever little lady. The public has long been tired of the old-time recital and is ready for something new.

Among the places she visited and where she was acclaimed were Kansas City, Denver, Wichita and many other cities in Montana, Wyoming, Washington, Idaho, Colorado, Nebraska. So she carried the message of beautiful music into many places where they were delighted to hear her. Incidentally, too, Cecil, who has not as yet had much chance at the Metropolitan, illustrates the value of a connection with that notable institution. Today the moment you announce that you are, or have been, connected with the Metropolitan it means that people are glad to come and hear you. It is a very valuable asset.

Sir Landon Ronald, conductor of the Symphony Orchestra of London, and who is the head of that very estimable scholastic institution, the Guildhall School of Music, has gotten out a book of reminiscences. In one of these he tells how difficult it was to get Patti to sing for the talking machine. She was then more than sixty years of age and naturally did not want to have her voice go down to posterity when it was no longer in its prime. However, she was finally persuaded and sang Mozart's "Voi che sapete" beautifully. But she wanted to hear it at once. She was shrewd because that meant that the record could not be used afterward. However, she

was so delighted when she heard her voice that she cried and exclaimed in French: "Now I understand why I am Patti. What a voice! What an artist!"

Do you realize that no person, whether singer or plain citizen, has ever heard the sound of his voice as it sounds to others? Many a person when he has heard a record that he has made has been astonished at the difference between what he thought his voice was and what it really is. By the bye, singers should have records made of their voices, because then they can criticize themselves and note deficiencies and imperfections.

Frieda Hempel, lovely and talented opera star and concert singer, is out in a proclamation against the cigarette, that is, so far as girls who have vocal ambitions are concerned. She says that smoking certainly ruins the voice. She might add that it is bad for a singer to be in a room where there is smoke.

Frieda is also out with a declaration, that within the next few years there will be more home-grown and home-developed stars and that they will not go to Europe for their training. Nevertheless, she does not underestimate the good that Europe can do every singer, and she adds significantly that Europeans go to the opera as frequently as we go to the movies, but she did not say that in Europe it does not cost much more to go to the opera, at least for some of the cheaper seats, than it does to go to the movies here.

They say that there has been a split among the "cacophonists," as the International Composers' Guild is known. You know the Guild has been giving concerts at the Klaw Theater on Sunday evenings. Some of the compositions they gave aroused opposition. One by Edgar Varese created an uproar. So a new body has been formed called the "League of Composers." The executive committee consists of Leo Ornstein, Louis Gruenberg, Lazare Saminsky, Emerson Whithorne and Arthur Bliss, an English composer who is coming to this country for a stay.

Well, they say that the rôle of the transgressor is hard, but harder still is the rôle of the composer who wants to bring out compositions that offend the ears of the musically orthodox, says your

Mephisto

FOUR SERIES COME TO END IN DETROIT

Clemens, Quartet, Opera and Club Forces Give Their Final Programs

By Mabel McD. Furney

DETROIT, April 7.—Clara Clemens brought to a close her series of seven historical song programs at Memorial Hall on March 29. These recitals have proved invaluable from an educational standpoint and, moreover, they were of absorbing interest. Mme. Clemens offered a wide variety of songs and depicted each with such keen dramatic insight that the series seemed like a trip through a musical picture gallery. On this occasion she gave two groups of Wolf compositions, each interpreted with superb skill, though "Verborghheit" seemed a shade more impressive than the others. Two Mahler songs and a memorable Strauss group elicited much enthusiasm. The program closed with a miscellaneous group, Brogi's "Visione Veneziana," exquisitely interpreted, two numbers by Respighi and "La Gaita Allegra," by Fernandez. As a finale, Mme. Clemens sang an air by Pedrell and, as an encore, repeated the Strauss "Ständchen." Michael Rauchen again supplied notable accompaniments.

The Detroit String Quartet made its last appearance of the season Monday evening, April 2, at Memorial Hall. Ilva Schkolnik, William Grafing King and Philipp Abbas were in their usual places and Valbert P. Coffey, viola, assisted, the announcement being made that the latter will become a member of the quartet next season. Ossip Gabrilowitsch and Gaston Brohan, bass viola, assisted on a program that was admirably planned and thoroughly delightful. A Haydn Quartet in G was followed by a Beethoven Trio in E Flat. The entire trio was effectively performed, but the

second movement was particularly fine. The climax of the program was the "Trout" Quintet of Schubert, which was invested with profound musicianship. Mr. Gabrilowitsch's work in this number was impeccable. The Schubert number aroused even more applause than its predecessors.

The Russian Grand Opera Company completed its season of eight performances at Orchestra Hall, when "Boris Godounoff" was given in the afternoon and "A Night of Love" was repeated in the evening.

The Tuesday Musicales gave its closing morning program at Memorial Hall on April 3, Fern Work Swartout being chairman of the day. The occasion was a notable one, in that it presented the Triple Trio, organized and directed by Jennie M. Stoddard. The women who comprise this group are all prominent church singers of abundant experience and Miss Stoddard's ability as a director is of such a high calibre that the combination results in ensemble singing of an unusual standard. Thelma Newell, violinist; Minnie Louise Sample, soprano, and Claire C. Burch, pianist, gave the balance of the program and Lillian Lachman Silver, Ada L. Gordon and Elizabeth Ruhlman acted as accompanists. Mrs. Boris S. Ganapol opened the morning with a paper on "Current Events."

Mother of Geraldine Farrar Leaves Estate of \$10,000

The will of Mrs. Henriette Farrar, mother of Geraldine Farrar, was filed for probate on April 6. The will, which was executed in 1916, provided that the estate, amounting to \$10,000 in personal property, be given to the husband of the decedent, Sidney D. Farrar. In the event of Mr. Farrar's dying before his wife, the estate was to pass to Geraldine Farrar. Mr. Farrar survives his wife, who died on Jan. 24.

People And Events in New York's Week

[This department continued on pages 46 and 47]

R. H. TERRY GIVES MUSICALE

Many New Works of Composer Featured in Enjoyable Program

An enjoyable reception and musicale was given by Robert Huntington Terry, well-known composer, in his Metropolitan Opera House studios on the evening of April 3. The program featured a number of new compositions by Mr. Terry, including his "The Answer," sung by Eleanor Owens; "Love Is Old," sung by Minnie Carey Stine, to whom it is dedicated; two numbers for violin, played by Herman Piston; two songs sung by Paule Le Perrier, soprano, who was also heard in a duet with Wallace Cox, baritone. Other numbers were sung by Stanley Price Boone, tenor, and Eleanor Davis. Caroline Thomas, violinist, was heard in Hubay's Larghetto, and Geoffrey O'Hara gave much pleasure in a group of his own songs, for which he also played the accompaniments. The numbers were all well given and revealed to advantage Mr. Terry's creative gifts. The musicale was attended by a large number of persons prominent in the musical world. Among those present were Harold Land, Claude Warford, Florence Otis, Ida Geer Weller, Mr. and Mrs. Geoffrey O'Hara, Cecil Arden, Adele Rankin, John Prindle Scott, Mr. and Mrs. Percy Hemus, and others.

M. B. S.

Gallo to Manage Tamaki Miura

Announcement has just been made that Tamaki Miura, Japanese soprano, will be under the exclusive management of Fortune Gallo, beginning May 1. Mme. Miura will be heard in concert under Mr. Gallo's direction, in addition to singing leading rôles with the San Carlo Opera Company. She has recently been acclaimed in her familiar rôles on the Pacific Coast.

Elman to Play Under Auer's Baton

Mischa Elman, violinist, will make his last New York appearance of the season in an orchestral concert under the conductorship of Leopold Auer in Carnegie Hall on the afternoon of May 20. This will be Mr. Auer's first appearance in this country in the rôle of conductor, although he has been heard in that capacity abroad. Mr. Elman, who is a pupil of the famous teacher, will play concertos by Beethoven and Tchaikovsky.

Cuthbert Engaged for Festivals

Among the recent appearances of Frank Cuthbert, bass, was an engagement as soloist at the Good Friday service at Grace Church in Orange, N. J. He was also heard in the part of Christ in the Bach "St. Matthew Passion" at St. Bartholomew's in New York during Passion Week. Mr. Cuthbert was scheduled to sing the bass solos in Verdi's Requiem and Saint-Saëns' "Samson et

Dalila" at the Halifax Festival and to give concerts in New Glasgow and Truro this week. Forthcoming engagements include appearances at the Syracuse Festival on May 1 and at the Springfield, Mass., Festival on May 4.

Klibansky Pupil Sings in Memphis

Florence McRee, a pupil of Sergei Klibansky in Memphis, Tenn., has made several appearances with the Beethoven Club in Memphis recently. She has also been heard in recital with Theodore Bonhmann at the Art Museum and gave an Easter song recital. Raymond Hart, another pupil, has been engaged to sing in the Savage production of "Minnie and Me." Helen McFerran has been chosen for the position of soprano soloist at the Manhattan Congregational Church in New York. A pupils' recital at the Bronx Y. M. C. A. on April 3 brought forward Lottice Howell, Grace Hardy, Grace Marcella Liddane, Helen McFerran, Cyril Pitts and Walter Preston.

Gigli to Sing with Philharmonic Society

Beniamino Gigli, tenor of the Metropolitan Opera Company, will be the soloist in the final concert of the season of the New York Philharmonic Society in the ballroom of the Waldorf-Astoria on the morning of April 19. The assisting artist will be Rudolph Bocho, violinist. Mr. Gigli will also be heard in recital before the New York Rubinstein Club on the morning of May 12.

A concert sponsored by the Social and Community Welfare Committee of the New York Lodge, No. 1, B. P. O. Elks, will be given in the lodge room for the benefit of the Christmas Tree Fund on the evening of April 14. Among the artists who have volunteered their services are Rosa Ponselle, Marguerita Sylva, Manuel Salazar, Elizabeth Amsden, Joseph Royer, Marcel Atwell, Joy Sweet, the Police Band, under the leadership of Capt. Paul Henneberg, and others.

The Criterion Male Quartet, Mildred Dilling, harpist, and Marguerite Hughes Dingwall, soprano, were heard in a program of Irish and other numbers at the St. Patrick's Day meeting of the New York Rubinstein Club at the Waldorf-Astoria on the afternoon of March 17.

Anna Case, soprano, will give a concert in Guelph, Ont., previous to her departure for her annual tour of the South early this month. She will be heard in Amarillo, Eastland, Marshall, Greenville, Tex., Pittsburg, Kan., and other cities.

Edgar Schofield, baritone, and Mildred Dilling, harpist, have been engaged for a joint recital before the Contemporary Club of Bridgeport, Conn., on April 26.

Arthur Middleton, baritone, who has been fulfilling concert engagements in the West, has been engaged again for the Keene, N. H., Music Festival to be held in May. Mr. Middleton will take

part in the performance of Dubois' "Seven Last Words" on May 24, and will be heard in the "Damnation of Faust," May 25. During the same month, he will sing at the Spartanburg, S. C., and Mankato, Minn., Festivals.

Youthful Czechoslovakian Visitors Greet New York's Mayor

The forty Czechoslovakian children from the Bakule School of Prague, who arrived in New York on Saturday for a two-months' tour of the country, under the auspices of the American Red Cross, were given an official welcome by Mayor Hylan on the steps of City Hall Monday. They were escorted by a group of American school children. The Czechoslovakian youngsters are here to make a tour as choristers as an act of appreciation to Americans for their aid to Czechoslovakia. When the Mayor appeared the children waved American, Czechoslovakian and Red Cross flags and then burst into their national anthem.



2

N. Y. Oratorio Soc.

Engages Edwin Swain for second time this season.

4

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ESTHER DALE

Soprano

Triumphs in Chicago Recital

March 29th, 1923

What Chicago's Leading Critics wrote:

"Miss Dale has a genuine singing talent, made up of the combined gifts of intelligence and feeling, besides a voice of generous volume and agreeable quality . . . Miss Dale's understanding of the German 'lied' was most happily illustrated by her reading of Schubert and Brahms . . . She is, in fact, a sort of 'disease' with the Yvette Guilbert powers of vivid expression, plus her own well modulated tone."—HERMAN DEVRIES.—Chicago American, Mar. 30.

"An interpretative talent, a pleasing stage presence and a voice which showed intelligent training and praiseworthy usage, were the particular points of merit in the song recital given by Esther Dale, American mezzo-soprano. Miss Dale sang with clear enunciation and projected romance and pathos in very good style."—MAURICE ROSENFELD—Chicago News, Mar. 30.

" . . . with a soprano voice that has not only beauty and training to com-

mend it, but personal quality, Miss Dale has the kind of sense that impels her to search out songs that have not been worn out by other artists, and the other kind of sense that makes her sing them not only well but with an impression of delight in their charm."—

EDWARD MOORE
—Chicago Tribune, Mar. 30.

"Esther Dale, on her first Chicago appearance, chose to sing some of Brahms' arrangements of folk tunes. In so doing she not only brought exquisite and very characteristic material to its first hearing here in many years, but also made effective display of

her delicately molded gifts of song.

"Her voice is used with more than the customary care for the principles of good singing, is fresh, and at the top is very warm. Her taste in speech is good and the simplicity and fineness of her style did good service to the sincere melodies Brahms so feelingly put into new settings."—EUGENE STINSON—Chicago Journal, Mar. 30.

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Musical America's Open Forum

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Suggests "Playing Impresario" as an Off-Season Game for Opera Lovers

To the Editor of MUSICAL AMERICA:

Music, like baseball, has its "grandstand managers." Who of us has not felt at some time that he could run the opera company or the symphony orchestra as well as the man who happens to be holding down the job? Wherefore the writer suggests an off-season game for opera lovers. It is a bit of make-believe wherein each participant is to imagine that he is the impresario of the Metropolitan Opera Company. The game is one of discussion and is based upon a hypothetical question. The latter is somewhat similar to a question propounded and answered by the late Sylvester Rawling when the undersigned was interviewing him some years ago for MUSICAL AMERICA. Said Mr. Rawling: "Suppose that you had been living on a desert island and could get to New York for a hearing of grand opera on only one night. Which opera would you choose?" Mr. Rawling's answer was "Aida," because it "has everything"—beautiful music, a dramatic story, an attractive ballet and imposing pageantry.

This other hypothetical question is as follows: Suppose that you were the impresario of the Metropolitan Opera and that you had a private fund at your disposal for the sole purpose of presenting an opera not usually in the repertoire, but which was your pet opera. Suppose that this fund enabled you to present that opera irrespective of whether it ever brought a dollar to the box office. Which opera would you choose?

My own answer is "Königskinder." (That is, inasmuch as my other favor-

ite, "L'Amore dei tre Re," is now and then in the repertoire.) In "Königskinder," no less than in "Hänsel und Gretel," Humperdinck has expressed all that is best in the soul of the German people. (The writer recalls having told Lambert Murphy how it stirred him emotionally to see the snow fall upon the *Kingly Children*. "You would not be stirred," said he, "if you were behind the scenes and could see how they make the snow." Exit, illusion!)

In reviving "Königskinder" we should,

Wasted More Than Four Hours Waiting for Concerts

To the Editor of MUSICAL AMERICA:

"Anzac" is quite right in his protest, in his letter in MUSICAL AMERICA of April 7, against the outrageous waste of time incurred by those who attend recitals in New York through the preposterous delays in starting these recitals. Why New York audiences submit patiently to this treatment is one of the most baffling mysteries of life in this great city.

The rest of "Anzac's" letter is mere flim-flam. Why should we worry our heads as to whether the ushers should be men or women, or whether the accompanist should wear a business suit or a coat of mail? Let the artists start on time, and, so far as I am concerned, they may wear whatever they please. Their job is to give us good music—and to begin this music at the hour advertised. A computation of the time I have spent in waiting for concerts to begin shows that I have wasted in this way this sea-

son four hours and thirty-five minutes, which I might have spent with far greater profit in reading a book at home. The managers, I hope, will compensate me for this loss of time when I present my bills to them at the end of the season.

KENNETH S. CLARK.

Community Service, New York City, April 4, 1923.

son four hours and thirty-five minutes, which I might have spent with far greater profit in reading a book at home.

The managers, I hope, will compensate me for this loss of time when I present my bills to them at the end of the season.

HAWKINS II.

New York, April 9, 1923.

That Recital at a Virginia College

Dear Mephisto:

I was somewhat surprised to read in your entertaining and instructive "Musings" for March 10 a reported criticism of Gabrilowitsch's playing in a recital given at a Virginia college. I learned later that he played music by Bach, Handel, Beethoven, Schumann, Brahms and Chopin. This program is identical with the one he presented most successfully in Lincoln, Neb., on March 13, and is the one he gave at his Aeolian Hall recital on Feb. 17. Mr. Gabrilowitsch is too fine an artist to lower his art to satisfy the demands of the vulgar, and, incidentally, having been in America for several years, he probably realizes that the standard of musical appreciation is at a fairly high level all over the country.

ROBERT DILLER.

Diller, Neb., April 5, 1923.

A Negro's Tribute to H. E. Krehbiel

To the Editor of MUSICAL AMERICA:

On behalf of the Negroes of America, I want to express my appreciation and pay a tribute to the late Henry Edward Krehbiel. He was an ardent champion of the musical possibilities of the Negro and was a profound student of Negro folk-songs. He regarded Negro music as the native music of America, and whenever there came about a controversy with reference to the place that it should have in the music of the nation, you could depend upon his voice and pen to come to its rescue. His interest in Negro music led him to make deep researches and inquiry into the source of this music, the result of which was his book, "Afro-American Folk-Songs." This book ought to be read by all those interested in Negro music and by all who want to know something of the real value and beauty of this music.

Mr. Krehbiel had a kindly word for the Negro musician, and on more than one occasion I have read friendly criticisms by him of the effort of Negro artists. His criticisms were cherished, because they were sure to be based upon fairness. He knew how the Negro spirituals ought to be sung. I remember his just criticism of the singing of a spiritual at a public concert in Carnegie Hall, when he pointed out the failure of the singer to catch the spirit of the song.

At his funeral, which was a beautiful tribute to a life well spent, I am sorry that provision was not made for the singing of one or two of the Negro spirituals which he loved so well and which he always championed. Harry T. Burleigh, the Negro composer, who has won fame for his arrangements of many of the Negro spirituals, was a close friend of Mr. Krehbiel. Mr. Burleigh arranged most of the songs that are used in his book. He was present at the funeral and said to me that he personally, and the Negro race in general, had lost a true friend.

Whenever Negro quartets, like those of Fisk University and Hampton, gave a program in this city, Mr. Krehbiel was present. He enjoyed the music of the Negro. He has not enjoyed it in vain, for the Negroes of America join in paying tribute to his memory.

CLEVELAND G. ALLEN.

New York City, March 27, 1923.

Margaret Northrup to Be Heard in Oratorio and Concert Next Fall



Photo by Apeda

Margaret Northrup, Soprano

Margaret Northrup, soprano, who made a successful debut in a recital in Aeolian Hall on March 29, will broaden her field of activities next season to include an extensive tour, which she will make under the management of the Wolfsohn Bureau. She has already made a number of appearances in oratorio, a field in which her success has equalled that achieved in recital and concert. Miss Northrup is a native of Washington, Pa., where she began her musical studies at the Washington Seminary. Upon the completion of her work there, she established her residence in New York, where she has studied under a number of prominent teachers.

Suzanne Keener to Sing for Clubs

Suzanne Keener, coloratura soprano, and John Charles Thomas, baritone, were the soloists at Briarcliff Lodge, Briarcliff, N. Y., on the evening of March 24. On April 3 Miss Keener appeared with Erwin Nyiregyhazi, pianist, with the Mundell Choral Society at the Brooklyn Academy of Music. Other engagements for Miss Keener in the near future are in a New York concert for the benefit of the Elks' Club; with the Mozart Society at the Hotel Astor; for the benefit of the Day Nursery at the Waldorf-Astoria; recitals in Bristol, Ridgewood, Meadville, and appearances at the Ann Arbor Festival and at the Brooklyn Academy of Music.

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John C. Freund

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EASTER RECITALISTS STIR SAN FRANCISCO

Ruffo Again Heard by Huge Audience—Cortot and Thibaud Appear

By Charles A. Quitzw

SAN FRANCISCO, April 7.—Nearly 5000 persons attended the Easter Sunday recital of Titta Ruffo, given under the management of Frank W. Healy at the Civic Auditorium. The great hall again proved none too large for the richness and volume of his voice. The Prologue to "Pagliacci" and "Toreador Song" from "Carmen" were given in response to popular demand. "Cantabile de Rysor," from Paladilhe's "Patrie," with accompaniment on the municipal organ by Ben Moore; "Adamastor re dell'onde," from Meyerbeer's "L'Africaine," and "Deh vieni alla finestra," from "Don Giovanni," were other striking numbers. Yvonne d'Arle, soprano, sang the "Jewel Song" from "Faust." Max Merson was the accompanist.

Alfred Cortot, pianist, and Jacques Thibaud, violinist, were greeted by a large audience at their second joint recital given at Scottish Rite Auditorium on April 1 under the management of Selby C. Oppenheimer. Their principal number was Saint-Saëns' D Minor Sonata for Violin and Piano. Mr. Thibaud's solos, played with Charles Hart as accompanist, included Lalo's "Symphonie Espagnole," "Intrada," by Desplanes-Nachez, and Kreisler arrangements of the familiar Schubert "Moment Musical," a Weber "Larghetto," and Pugnani's "Praeludium and Allegro." Saint-Saëns' "Etude in Form of a Waltz," Ravel's "Jeux d'Eau," "Golliwog's Cake Walk" of Debussy, and Liszt's "Second Rhapsody" were contributed by Mr. Cortot.

Interest rather than enthusiasm marked the audience's attitude toward Daniel Gregory Mason's "Quartet on Negro Themes," Op. 19, which opened the final program of the Chamber Music Society of San Francisco at Scottish Rite Auditorium on March 27. Louis Ford, second violin, and Elias Recht, flautist, were heard to advantage in Beethoven's

Serenade, Op. 25, for flute, violin and viola. Grieg's Quartet, Op. 27, was greatly liked. The society plans for the coming season a new series of six concerts with noted artists collaborating.

Manager Selby C. Oppenheimer is perfecting arrangements for a master class in singing to be presided over by the well-known baritone, Louis Graveure. The class work will cover a period of five weeks, beginning about July 15, and will be organized along lines similar to the Godowsky classes managed by Mr. Oppenheimer some years ago.

SAN DIEGO, CAL.

April 7.—Thousands wended their way to the top of Mount Helix for the annual Sunrise Service on Easter morning. Although the weather was threatening, the service was carried out completely and was deeply impressive. The musical part of the program was under the direction of Wallace Moody. . . . Nearly every church in the city gave elaborate musical services on Easter Sunday, and special Good Friday services were also held. At Central Christian Church, Stainer's "Crucifixion" was given at the Passion service, and Monestel's "Seven Last Words of Christ" was given at St. Joseph's. . . . Gertrude Ross, composer-pianist, of Los Angeles, and Margaret Monson, mezzo-soprano, gave a joint recital at the Hotel del Coronado Sunday evening. The program featured compositions of Mrs. Ross. . . . Mrs. Fay Groves, contralto, of Los Angeles, formerly of this city, visited here during the past week and gave several recitals. . . . The regular organ recital at the Balboa Park Organ Pavilion was given by William J. Kraft, organist. W. F. REYER.

BERKELEY, CAL.

BERKELEY, CAL., April 7.—The Berkeley Musical Association presented Edward Johnson, tenor, in recital in Harmon Gymnasium, March 20. Encores were insisted upon by an enthusiastic audience. . . . Alfred Cortot, pianist, was presented in recital on March 29. Again an overflowing audience attested

its enthusiasm, giving Mr. Cortot many recalls. . . . One of the most interesting meetings of the Local Music Teachers' Association was held March 27. A Piano Round Table was conducted by Charles Mallory Dutton. Edwin A. Calberg played two groups of piano numbers, and Mrs. Charles Stuart Ayers was the vocal soloist. Mrs. George Chambers contributed a violin obbligato and Mrs. William Tudor was the accompanist. . . . The Etude Club's last program in March had as soloists Mrs. Willis Collins, Mrs. H. Hagan, Mrs. Lewis Kistler, Kathleen Luke, Beatrice Sherwood, Mrs. D. M. Swobe and Mrs. Martyn Warner. . . . A recent concert at the Cora Williams Institute presented a local composer, Paul Martin, in a number of interesting compositions, including his "California Scenes."

A. F. SEE.

EUREKA, CAL.

April 7.—May Peterson, soprano of the Metropolitan Opera Company, won an immediate success in her recent recital in the State Theater. In her first number, "Voi che sapete," by Mozart, she disclosed a voice of much beauty and a finished style, qualities which were in evidence until the close of the program. She was obliged to repeat two numbers and add many extras. Charles Touchette was an excellent accompanist.

FORT WORTH, TEX.

April 7.—The St. Louis Symphony, Rudolph Ganz, conductor, appeared in Fort Worth on March 30 with Carolina Lazzari, contralto, as soloist. H. Max Steindel, cellist, and Michel Gusikoff, violinist, members of the orchestra, also were soloists at the afternoon concert for school children, attended by about 2000 pupils of the public schools. Mme. Lazzari created a furor. A popular program was given at the afternoon performance. At night the symphony was the Brahms Second. John Powell, pianist, and Francis Macmillen, violinist, were heard Monday night, March 26. They were guests of Brooks Morris, local violinist and teacher, Sunday night, when they were presented to Fort Worth musicians. Mrs. Marion Douglas Martin, local pianist, accompanied Mr. Macmillen admirably.

CONCLUDE OAKLAND SERIES

Hertz Forces Give "Pop" Concert and Johnson Ends Potter Course

OAKLAND, CAL., April 7.—The tenth and last concert of the Symphony series took the form of a "Pop" concert. Local interest centered in Albert Elkus' "Rondo on a Merry Folk Tune," which was well received, the composer being called to the platform. Boccherini's Minuet and the Pierné "Sérénade" made so favorable an impression that they had to be repeated. A crowded house greeted Mr. Hertz and his players, giving them a veritable ovation at the close. Z. W. Potter has managed the series, and it was announced that another series will be given in Oakland next season.

Edward Johnson appeared in the Civic Auditorium on March 30 in Miss Potter's Artist Concert Series. The tenor sang arias from "Andrea Chenier" and the "Girl of the Golden West" in capital fashion, but made up the main part of his program with shorter numbers. The audience was highly enthusiastic. Elmer Zoller, at the piano, was a valuable assistant.

The Wednesday Morning Choral Club has elected the following officers for the current year: President, Mrs. H. J. Knowles; secretary, Mrs. E. A. Rix; treasurer, Mrs. J. D. McComb; librarian, Mrs. Charles Hyde; music committee chairman, Mrs. Bower Smith.

Easter Sunday brought the opening of the summer season of municipal band concerts, Paul Steindorff directing the twelfth year. A. F. SEE.

Ruth Bradley-Keiser Plays in Spokane

SPOKANE, WASH., April 8.—Ruth Bradley-Keiser, pianist, appeared recently in recital at Sherman-Clay's, assisted by Hugh Winder, bass-baritone. Mrs. Keiser gave a program of widely contrasted numbers and was applauded warmly. The audience, which was of good size, was demonstrative throughout the program.

HELENA, ARK.—Lorna McGillivray, harpist; Cleora Wood Schmidt, soprano, and Robert Gordon, Jr., tenor, were heard in recital recently before the Musical Coterie. Erwin Vonderau was the accompanist.

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(HENDERSON—New York Sun)

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(Los Angeles Herald)

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SINGING BIRDS HAVE NOTHING ON MISS SUZANNE KEENER, WHEN IT COMES TO TRILLING, CHIRPING, WARBLING AND THRILLING. Her numbers were all of a character which gave great scope for the manipulation of her BRILLIANT VOICE. Her throat sends forth its tuneful lays WITH THE EASE AND GRACE OF A BLUE RIBBON SONGSTER. In fact, as one listened to this little lady last night, ONE FELT AS THOUGH A WHOLE FLOCK OF SONG BIRDS HAD BEEN TURNED LOOSE TO GREET THE RISING SUN OF A GLORIOUS SPRING MORNING. Her stage presence is most restful, and she is entirely free from foolish mannerisms. BEFORE THE YOUNG ARTIST UTTERED A NOTE, SHE HAD THE AUDIENCE IN THE PALM OF HER HAND, so to speak. When she started her first number, Strauss's "Voci di Primavera Waltz," her artistry gleamed forth IN BEAMS OF RADIANT LIGHT. Miss Keener's VOICE IS A COLORFUL, LIMPID SOPRANO, of WHICH SHE IS ABSOLUTE MISTRESS. Lenten sermons can be preached, but there could be none more powerful, or more helpful than the one "preached" last night by this "LITTLE MINISTER OF THE GOSPEL OF SONG."

THE ALBANY TIMES-UNION.



© Mishkin

Miss Suzanne Keener gave as her first number the favorite waltz song, "Voci di Primavera" by Strauss, which was for years in the repertoire of Adelina Patti and Nellie Melba. Miss Keener sang this number MOST BEAUTIFULLY, and it was readily seen that she had a LOVELY VOICE and KNEW HOW TO USE IT. Her second solo was the immortal "Regnava nel Silenzio" from Donizetti's Lucia, which received a highly satisfactory interpretation, her various renditions were given with MUSICAL EXPRESSION, both OPULENT and INDIVIDUAL, and the EXQUISITE QUALITIES OF HER ART ENRaptured HER HEARERS.

Miss Keener has a UNIQUE PERSONALITY, a singer sui generis, for she is as cute and chic as Lotta of the good old days, as dainty and fairy-like as Della Fox, and as graceful as Pavlowa, and in addition she can sing, FOR SHE POSSESSES A BIRD-LIKE COLORATURA SOPRANO VOICE, highly cultivated, and WHEN SHE DELIVERS HER VOCAL FIREWORKS IT SEEMS AS IF THERE MUST BE A NEST OF NIGHTINGALES IN HER THROAT. She made a pronounced success with her audience and her many encores were charmingly, archly and daintily given.

THE ALBANY EVENING JOURNAL.

SUZANNE KEENER'S LATEST TRIUMPHS

in Albany, Pittsburgh, Philadelphia
New Wilmington, Atlantic City and Brooklyn

LIKE SOME STRING OF SPARKLING BRILLIANTS, SUZANNE KEENER'S NOTES CAME FROM HER THROAT. A VOICE OF CRYSTAL PURITY, and yet not "white." Her coloratura is more a natural expression than a "stunt," as it is with many singers, and THERE WERE FINELY SPUN PHRASES IN A "LUCIA" ARIA AND A STRAUSS WALTZ. She and Schipa made the "Rigoletto" duet a thing of beauty. Her every song had some distinctive characteristic, reinforced by A PERSONALITY that reached her audience. It is "of course" hackneyed to refer to "BIRD NOTES," yet nothing so nearly expresses her impression.

THE KNICKERBOCKER PRESS, Albany.

Miss Keener has a voice of EXQUISITE BEAUTY, particularly APPEALING IN COLORATURA PASSAGES. She had several arias that displayed her soprano to the best advantages and she sang with EASE and LOVELINESS. She has attained a concert vogue that is indicated by a press of engagements. Her charming personality is of appeal to an audience, and in a duet from "Don Giovanni," with Thomas, SHE WAS SO DELIGHTFUL THAT THE AUDIENCE DEMANDED A REPETITION.

PHILADELPHIA RECORD.

Miss Suzanne Keener, soprano of the Metropolitan Opera Company, was the vocal soloist, AND SHE SCORED AN IMMEDIATE TRIUMPH IN HER FIRST NUMBER, the aria "Ah Fors e Lui" from Verdi's Traviata. She negotiated the coloratura passages of the difficult aria with FINE SKILL, but perhaps the most pleasing feature of her singing was the RARE QUALITY OF HER VOICE. Added to the purity of tone were an engaging presence, and the ability to act, and in both dramatic and lyric songs SHE PUT HER SOUL INTO THE MUSIC.

BROOKLYN DAILY EAGLE.

Suzanne Keener is a born actress, a requisite highly needed in operatic or any kind of concert work. Her voice possesses a WARMTH and FINE RANGE and is quite FLEXIBLE. HER HIGH NOTES WERE TAKEN WITH AN EASE THAT LEFT ONE THE IMPRESSION THAT SHE COULD KEEP RIGHT ON GOING. The charm of her voice was particularly brought to the fore in the aria "Ah Fors e Lui" by Verdi. In the "Night Wind," which was charmingly rendered, one could actually hear the wind whistling through the pines.

ATLANTIC CITY GAZETTE.

Suzanne Keener, the young coloratura soprano of the Metropolitan Opera Company, SCORED A DECIDED SUCCESS. She sang the aria "Ah Fors e Lui" from Verdi's Traviata with SURPRISING FLEXIBILITY. HER VOICE IS EXCEPTIONALLY PURE AND SWEET. The difficult runs were delivered with REMARKABLE FACILITY and BRILLIANCY. Great things are expected from this young soprano who adds to HER BEAUTIFUL VOICE a STAGE PERSONALITY SUPERLATIVELY CHARMING. Other small numbers were delightfully rendered. The duet from Mozart's "Don Giovanni," sung by Miss Keener and Mr. Thomas BROUGHT DOWN THE HOUSE.

VENTNOR NEWS, Atlantic City.

As a coloratura soprano, Miss Keener is one of the BEST. She already has acquired a dexterity in managing her voice in such a manner that her runs and trills were well done, while her INTONATION WAS A PLEASURE TO HEAR. HER RANGE IS LARGE AND HER TONES BRIGHT AND PURE.

NEW WILMINGTON GLOBE.

Miss Keener is possessed of a coloratura soprano voice of EXCELLENT FLEXIBILITY and range; her tones are always BRIGHT and FRESH, and she possesses MORE VARIED RESOURCES than is common to the type. Her personality is animated and interesting.

PITTSBURGH CHRONICLE TELEGRAPH.

Miss Keener's voice is one of UNUSUAL TIMBRE, FLEXIBLE and GRACEFUL IN STYLE and COLOR. Miss Keener's coloratura technique is HIGHLY DEVELOPED especially in the higher register. The lower portion of her voice is RICH and WARM.

PITTSBURGH SUN.

Miss Keener has potentially the GREATEST COLORATURA soprano voice HEARD HERE IN YEARS. It is FLEXIBLE. It has COLOR. IT IS AN ALMOST INCREDIBLY AGILE THING. As far as can be seen from the reviewer's chair, SHE HAS ALL THE REQUISITES OF BECOMING AMERICA'S FOREMOST COLORATURA SOPRANO. It must be remarked that she is primarily a highly individualistic person, and that she has that quick feeling for and intuitive grasp of things that we commonly refer to as GENIUS. In addition to which she has this VOICE of QUITE EXTRAORDINARY POSSIBILITIES, together with an already HIGHLY DEVELOPED TECHNICAL CONTROL OF IT. She has all the characteristics of a future PHENOMENALLY GREAT SINGER. SHE IS NOT ONE WHO IS HEARD AND EASILY FORGOTTEN. SHE IS OF THE ELECT.

PITTSBURGH POST.

Management: R. E. Johnston, Associates: L. G. Breid and Paul Longone 1451 Broadway, New York

N. B.—Miss Suzanne Keener comes from the studio of Mme. Valeri, 381 West End Ave., New York. Mme. Valeri will teach, this coming Summer, exclusively at the American Conservatory of Music, 300 S. Wabash Ave., Chicago, Ill.

Among the cities in which the

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The following comment of the last
Indianapolis appearance is character-
istic of the invariable praise bestowed
upon this organization wherever it
appears:

INDIANAPOLIS NEWS

March 19, 1923

Flonzaley Quartet Concert

By Walter Whitworth

The Flonzaley Quartet always seems to be at its best, no matter how often one may listen to its playing. "Let us go on unto perfection" must have been its motto some twenty years ago when this organization began its career, for now it has reached the rarest of those heights whereon immortals alone can dwell.

To write of the Flonzaleys is the simplest and the hardest task in the world—simplest, because one has only to say that the playing is unequivocally matchless; and hardest, because their playing is also beyond the reach of adequate description. One is reduced to the level of saying that their ensemble is faultless, that the beauties of their tones are more exquisite than any imaginable thing, and that music in their hands is all that music should be. Sometimes the listener may wonder why certain compositions are chosen for rendition, but he never wonders at the rendition itself.

The secret of this changeless balance of instruments is, of course, long association with one another and submersion of individuality in the greater importance of the whole, while still allowing sufficient leeway for personality. Messrs. Betti, Pochon, Bailly, and d'Archambeau play as one; yet there are, nevertheless, traces of the peculiar power of temperament noticeable, especially in brief passages of solo work—just enough to stamp the players with distinction. No jarring note is ever heard.

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BALTIMORE HEARS NOVELTY BY GRASSE

Johns Hopkins Orchestra in
Benefit Concert — Cher-
kassky Performs Again

By F. C. Bornschein

BALTIMORE, April 8.—A concert for the benefit of the Peabody Scholarship Fund was given on April 3 in the main auditorium of Peabody Conservatory by the Johns Hopkins Orchestra, Charles H. Bochau, conductor. The program included a novelty, a Wedding March by Edwin Grasse, for orchestra and organ, the score being inscribed to the Johns Hopkins Orchestra. The composer was at the organ and gave colorful support to the richly orchestrated piece, which was heard with enthusiasm by the audience. Mr. Grasse also appeared as soloist in the Bruch G Minor Violin Concerto, in which he made a deep impression.

The Johns Hopkins Orchestra owes much to the indefatigable interest of its organizer, Edwin Litchfield Turnbull. It fills a real need in the community. The personnel of the orchestra, over 100 musical devotees, is representative of many phases of local activity. The program this week included the prelude to the opera, "Tovellille" of Asger Hamerik (a former director of the Peabody Conservatory who is now in Copenhagen), two movements of the Mendelssohn "Hymn of Praise" and Grieg's Two Elegiac Melodies for String Orchestra.

The second Sunday evening concert given at the Lyric tonight, under the auspices of the city of Baltimore, aroused unusual interest, as it marked the first appearance in the large auditorium of the boy pianist, Shura Cherkassky. The huge crowd, which included 500 standees, was delighted by the youngster's playing. His program contained works by Beethoven, Corelli, Schubert, Chaminade, Brahms, Mendelssohn, Chopin, Debussy and others. The ovation given to the lad seemed boundless; not until the lights were lowered did the audience desist ap-

plauding. The concert was under the direction of Frederick R. Huber, who has taken managerial charge of the prodigy.

COLUMBUS, OHIO

April 7.—Sergei Rachmaninoff was presented in recital at Memorial Hall, March 19, by Ralph Smith. The pianist was warmly greeted by a large audience. He played works by Beethoven, Chopin, Liszt, and several of his own compositions. The Amphion String Choir, an organization of about fifty players under the direction of Earl Hopkins, gave its annual concert at Elks' Hall, March 27. André de Ribaupierre, violinist, of the faculty of Cincinnati Conservatory, was the soloist. He played the Mendelssohn Concerto and a miscellaneous group. The choir's numbers included an arrangement of a Beethoven quartet, a selection from "Butterfly," and the Intermezzo and Gavotte from "Pagliacci." Frances Beall played the accompaniments for both the choir and the soloist.

EDWIN STAINBROOK.

Press Comment Appearing in the "MESSAGERO"

Rome, Italy, March 3rd, 1923

Vecsey's Triumphant Success at the Costanzi



FERENC VECSEY
Renowned Violinist

It is not enough to be possessed of the gift of artistic intuition, the very intricate technique of either a string or key instrument in order to conquer an audience and lift it to the highest degree of enthusiasm and feeling; it is necessary that from the artist's whole being there radiate that irresistible and often inexplicable something which fascinates the audience. Hubermann, Flesch, Kreisler, Serato are, no doubt, wonderful violin virtuosos—but they do not exert on the masses that intoxicating and uplifting suggestion of which today only VECSEY can boast. That is why it would be useless to devote to him a more or less studied criticism which would, perhaps, attain the opposite effect of turning down and cooling the divine enthusiasm of the crowd which fills with joy one's own body and soul. Last night at the Costanzi Theatre a new soul was vibrating, the soul of music, which is the eternal essence of beauty, and the form of music, whether by Tartini or Vieuxtemps, by Respighi or Chopin, by Sarasate or Paganini, whether ugly or not, inspired or not, learned or not, became of secondary importance before the imagery and feeling due solely to VECSEY'S wonderful bowing. And last night, VECSEY, who has for some time been an ardent

lover of Italy, poured into the thirsty soul of the audience the purest flow of his geniality.

Immeasurable were the applause, ovations and shouts for encores. Only the fact that VECSEY is to reappear at the Costanzi next Monday served to assuage the general unrequitedness.

Management of R. E. JOHNSTON, 1451 Broadway, New York City

(KNABE PIANO)

*Apeda Photo*

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WEEKLY SURVEY OF EUROPE'S MUSIC



Rome Hears Opera of Nero's Reign

ROME, April 1.—"Petronio," a lyric drama in three acts by Gustavo Giovannetti, text by De Nobili, given in an elaborate first performance at the Costanzi, portrays the Rome of the time of Nero. *Petronius*, the sated deviser of the emperor's entertainments, denounced by *Tigellinus* as a plotter against the State, orders the surgeon to open his veins, and dies with his beloved slave, *Eunice*, before the death sentence reaches him. The principal singers who interpreted the dramatic score were Carmen Melis, Armado Cortis and Taurino Parvis. Gabriele Santini conducted. The stage settings were most picturesque.

Meyerbeer's "Huguenots" was revived at the Costanzi with an excellent cast, including John O'Sullivan as *Raoul*, Maria Llacer as *Valentine*, Torres de Luna as *St. Bris*, Taurino Parvis as *de Nevers*, Toti Dal Monte as the *Page*, the bass Donaggio as *Marcello*, and Mme. Ersanili as *Marguerite de Valois*. The climax of enthusiasm came with the dramatic fourth act. Vittorio Gui led the orchestra capably.

The appearance of Jean Sibelius as conductor in a program of his own works, at the Augusteum recently, was one of the outstanding events of the season. Sibelius' "Pelléas et Mélisande" Suite, the popular "Finlandia," the Second Symphony and the "Return of Lemminkäinen" were given authoritative and finely conceived readings.

Contemporary Italian composers were represented in a recent program given by Livio Boni, 'cellist, at the Sala Scambati. Besides work of Pizzetti and Respighi, "The Vision of Saint Ursula," by Alberto Gasco and a Sonata in C Minor by Federico Lunghi were played



Jean Sibelius, Scandinavian Composer, Who Recently Led the Augusteo Orchestra in a Program of His Own Works

effectively. Doris Dettelbach, vocalist, and Gualtiero Volterra, pianist, were heard in a fine program at the Augusteum.

Brussels Acclaims Milhaud Cantata

BRUSSELS, April 4.—Darius Milhaud's cantata, "Le Retour de l'Enfant Prodigue," was the feature of a recent Pro Arte Concert, devoted exclusively to works of this composer and Albert Roussel. The cantata, with a text by André Gide, is based on the Biblical parable, but it differs in relating that the Prodigal's account of his experiences moves his younger brother to undertake a like pilgrimage, in the hope of doing that in which the other has failed. The five rôles were assigned as follows: the *Prodigal*, De Groote; the *Mother*, Mme. Bathory; the *Father*, Bracony; the *Elder Brother*, Valmier, and the *Younger Brother*, Wynand. The work is scored for a double quartet, a contrabass and eleven wind instruments, and its polyphony is tempered with lyricism, the vocal parts being in all cases plastic. Mr. Milhaud conducted the work himself. The same concert included a "Divertissement" for wind instruments and piano by Roussel, and the Sixth Quartet of Milhaud.

"La Victoire," an opera in three acts, by Albert Dupuis, to a text by Louis Payen and Henri Cain, will have its première at the Monnaie this week. The work bears no relation to the incidents of the late war, the play on which it is based having been first performed at Orange in 1909.

Serge Prokofieff was heard recently in a recital of his own piano works, including a series of ten "Visions Fugitives" and a Scherzo from "The Love of the Three Oranges."

A dance program was given under the auspices of the Cercle Artistique by Djemil Anik, an Eastern danseuse.

A song recital by Mme. Van Houdt-Volckaert, assisted by Mlle. Galand, pianist, was given at the Coloniale. Marthe Roggen gave a program of "rhythmic dances," with the aid of six pupils, at the same hall.

Brahms' "Variations on a Theme by Haydn," were played in a recent concert by an orchestra under the leadership of

Defauw. The vocal soloists were Blanche Broche and M. de Groote.

A sonata recital of distinction was given by Eugene Ysaye and Yves Nat at the Conservatoire, the program including Beethoven's "Kreutzer Sonata."

A program of works by Gabriel Fauré was given by Lina Pollard, vocalist, and M. Bosquet at the Cercle Artistique. Numbers for the clavecin were played by Mr. Janssens, with the assistance of Marguerite Thys, vocalist, under the auspices of the Société d'Archéologie. Baroen and Van Ness gave works, respectively, on the viola d'amore and the viola da gamba.

Gazave's "Christiane" Performed at Nice Opera

NICE, April 3.—"Christiane," a four-act lyric drama, words and music by Henry Gazave, was given recently at the Opéra here. The book relates the struggle of a young sculptor, *Roger*, to create a masterpiece which shall immortalize his beloved, *Christiane*. His work is rejected by the Salon, and in his disillusionment the artist denounces and abandons *Christiane*, only to return when she is dying. Somewhat reminiscent of "Louise" in theme, the score is marked by melodic and polyphonic excellence. Especially applauded were the Overture and a Symphonic Nocturne depicting the hero's dream. The principal singers were Mlle. Gellaz and M. Ovido, who created their rôles in the première in Rouen two years ago. Bovy conducted.

FRANKFORT, April 1.—Walter Gieseking, pianist, was a brilliant soloist in a recent performance by the Museum-Gesellschaft of Beethoven's Concerto in G. The Orchesterverein was conducted by Oskar von Pander in a program which included Moussorgsky's "Songs and Dances of Death," in which the vocal soloist was Gottfried Gross.

MANCHESTER, April 4.—Mozart's "Marriage of Figaro" was given by the Carl Rosa Opera Company in the second

week of its local sojourn. The orchestra was well conducted by Cuthbert Hawley, and the cast included Trevor Evans as *Figaro*, Ida Broadbent as *Susanna*, Constance Willis as *Cherubino*, Ethel Austen as the *Countess* and Hubert Dunkerley as *Almaviva*. "Lohengrin," given with an augmented orchestra under Mr.

Hawley, was the finest performance of the fortnight. Miss Austen sang the part of *Elsa*, Gwynne Davies was a fine *Lohengrin* and the rôles of *Ortrud* and *Telramund* were assumed, respectively, by Elspeth Wakefield and Mr. Apsden. Wallace's "Maritana" was given in the same week.

French Musicians Honor Eugène Gigout

PARIS, April 3.—In honor of the fifteenth anniversary of Eugène Gigout's public début as organist, a group of prominent French musicians gave a testimonial program recently to the veteran musician. Among the speakers were Henri Rabaud, director of the Conservatoire; André Messager, the composer, and Paul Léon, Minister of Fine Arts. André Marchal, organist of Saint-Germain-des-Près, played Gigout's "Introduction et Thème Fugué" and other numbers. Among the pupils of the aged master, a number of whom attended the reunion, besides Mr. Messager, were Gabriel Fauré and Albert Roussel.

At the Opéra the last fortnight has brought performances of Wagner's "Walküre," with Demougeot as *Brünnhilde*; Lubin as *Sieglinde*; Franz as *Siegmund*, and Journet as *Wotan*, Mr. Chevallard conducting; "Thais," with Hilda Roosevelt, and "Samson et Dalila," in which Lise Charny effected her return to the company in a brilliant performance as the Philistine temptress.

Interesting double bills given at the Opéra Comique were those in which Massenet's "Werther" and Offenbach's tuneful "Marriage aux Lanternes"; and "Bohème" and Bachelet's "Quand le Cloche Sonnera," were paired. Mlle. Brohly sang a spirited *Carmen*, to Devries' *Don José*.

A revival of Lecocq's opéra-bouffe, "Le Jour et la Nuit," was given at the Gaité-Lyrique as part of a movement for the revival of works by this gifted composer. The work retains a considerable amount of its sprightliness, despite its age. The principal singers were Marcelle Ragon, Robert Hasti, Felix Oudart, Yvonne Yma and Mlle. Destanges. Flament conducted.

The Chorale Française, organized under the sponsorship of Rhené-Baton, sang Beethoven's "Missa Solemnis" at a recent Concert Pasdeloup. Fernand Pollain, 'cellist, gave a fine performance of

Turina's "Jardin de Oriente" Sung at Madrid Real

MADRID, April 2.—"Jardin de Oriente," a one-act opera by the native composer, Joaquin Turina, was the second Spanish work to be performed within a few weeks at the Teatro Real. The book, by Martinez Sierra, is a romance enacted in a colorful Eastern setting. The score has modern elements and reflects well the mystery and exoticism of the locale. The principal singers, Matilda Revenga as *Galiana* and F. Iza as *Omar*, excelled especially in a fervent duet allotted to them. The other members of the cast were Señoritas Fernan-Vergara, Galan and Guardiola and Señor Ferré. The ballet had an important share in the work. The orchestra, led by Saco del Valle, gave a faultless performance and the stage settings and costumes were appropriate. "Pagliacci" preceded the native work, with Antonio Saludas as *Canio*. Hipolito Lazaro received an ovation for his singing in Donizetti's "Favorita," in which Fernan-Vergara was a fine co-artist. The performance recalled memories of a time when the tenor rôle was sung by Gayarre, and at the conclusion of the opera the effigy of the late artist in the foyer was crowned with a garland in a simple ceremony witnessed by members of the royal family and the Minister of Public Instruction. Miguel Fleta, tenor, who has been heard in a recent season of opera in Mexico, was presented as guest artist in a performance of "Tosca" at the Real. The title rôle was sung by Orfiela Nieto. In a recent performance of "Traviata," at the same house, Elvira de Hidalgo was a brilliant *Violetta*. Massenet's "Manon" was given with Nieto, the tenor Rosich and the bass Redondo del Castillo as the principals.

the Lalo Concerto at another concert in this series.

At the Châtelet, in the series of the Concert Colonne, Mr. Ruhlmann, recently appointed conductor, led Boellmann's Symphony in F and a Symphonic Suite by Jongen. The latter work, having its first hearing, proved musically in construction and thematically interesting.

A "Choral Varie" by Vincent d'Indy, written in primitive idiom with a part for a solo saxophone, played by an American, Miss Hill, was given at the Société des Concerts under the bâton of Philippe Gaubert.

"Simone," comprising thirteen pieces for piano and singing and speaking voice, composed by M. H. Woollett after a poem by Remy de Goncourt, was conducted by Paul Paray, at the Concerts Lamoureux. Marié de L'Isle sang and recited the vocal excerpts well. Only several of the fragments are orchestrated, but they proved strikingly novel. Mr. Paray also led the first performances by orchestra of the well-known Sarabande and Danse by Debussy, arranged by Ravel.

A series of concerts of Russian music has been organized by Alexandrovitch at the Champs-Élysées. The artists heard in the first three programs were Mmes. Kovechowsky and Wasenkoff, and Messrs. Alexandrovitch, Choumoff, Bilstine and Koulibine. Russian art has taken a firm hold upon the fancy of Parisians, the Théâtre Kamerny interesting especially with its radical staging of familiar masterpieces, including Shakespeare.

The Capet Quartet in its series of works of Beethoven, recently gave that master's thirteenth and fourteenth quartets. Among the piano recitalists of the last few weeks were Motte-Lacroix, and Mlles. Darre and Rabinovitch, the first of whom excelled in particular. M. Quiroga was an outstanding violin recitalist of recent days, and Marcelle Gérard gave an interesting song recital.

Reger Festival in Meiningen

MEININGEN, April 1.—The Landestheater here was the scene of a two-day festival of the works of Max Reger, who was conductor of the Meiningen Orchestra from 1911 to 1914. Peter Schmitz led the orchestra in a closing program of excellence, which included the "Böcklin" Suite and the "Hiller" Variations. Other works and soloists heard in the program were Günter Ramin of Leipzig, organist; Hedwig Fichtmüller, contralto, of Munich, soloist in the "Ode to Hope"; the Singverein, with soloist and orchestra, under Schmitz, in the Requiem; Fritz Malata of Frankfurt, pianist, in the Piano Quartet in A Minor, and Herr Schaller, viola player, soloist in the Suite, Op. 131, No. 3.

Strauss Withdraws "Whipped Cream" from Vienna State Opera

VIENNA, March 30.—Richard Strauss is said to have withdrawn his new ballet, "Whipped Cream," from the State Opera here, despite the fact that it was especially composed for this institution, of which Strauss is director. He is said to have been moved to this sacrifice because the staging of the work would have cost the opera house 2,000,000 kronen.

BAYREUTH, April 2.—The resumption of the Bayreuth Festivals next year is assured, according to a bulletin issued by the "Allgemeine Richard Wagner Verein." Nevertheless, the campaign card issued by this body pleads for further subscriptions toward the series.

A NEW CONCERT STAR OF THE FIRST MAGNITUDE IN THE MUSICAL FIRMAMENT IS DUSOLINA GIANNINI

The Sensation of the Last Concert of the Schola Cantorum.

Such a mezzo-soprano voice has not been revealed to this public in years. It gave its first audience a genuine thrill.—*W. J. Henderson in The New York Herald.*

A triumphant success. One of the sensations of the season. She has a voice of rare beauty, well trained; she sings with the spontaneity of a nightingale, the vivacity of a canary.—*Henry T. Finck in The New York Evening Post.*

Won a ringing, quick reward. She skimmed the cream of the evening's enthusiasm. She carried home with her first few notes the realization of a big, warm, splendid dramatic voice.—*G. W. Gabriel in The New York Sun.*

The voice is one of beautiful and peculiarly rich timbre. The singer's use of it is admirable and full of a native fire and spirit of a tune that cannot be taught.—*Richard Aldrich in The New York Times.*



She has one of the finest voices that New York has heard this season. A voice of such power that it filled Carnegie Hall to the brim. Her hearers recalled her with an enthusiasm that has been equalled only a few times this year.—*Deems Taylor in The New York World.*

Created something approaching a sensation. Although she had learned her music at the eleventh hour, Miss Giannini not only sang with remarkable assurance, but disclosed a voice of unusual power and beauty.—*Max Smith in The New York American.*

Her voice one of unusual power and quality of tone. Filled the hall with a smooth, rich quality of tone.—*F. D. Perkins in The New York Tribune.*

She arrested the attention and interest of the entire audience. Voice is of lovely quality, warm, rich and colorful, and artistically managed. She has poise, a dramatic sense and, that great desideratum, style. She should have a bright future.—*Frank H. Warren in The New York Evening World.*

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LILLIAN PALMER

A Tremendous Hit Everywhere

MINNEAPOLIS MORNING TRIBUNE, Nov. 14, '22.—Miss Palmer provided plenty of gaiety; she is a capable little actress, in addition to being a pleasing vocalist.

TOLEDO TIMES, Dec. 7, '22.—In Lillian Palmer, a versatile young soprano, rested one of the most beautiful spots in the evening's entertainment. She took the difficult music with ease, and as an actress was perhaps superior even to the principals.

AUBURN (N. Y.) ADVERTISER-JOURNAL, Dec. 12, '22.—Lillian Palmer, who sang the part of Despina, the waiting maid, with keen wit and sparkling satire, won her way into the approval of the audience, both by her sprightly acting and her pleasing voice.

SPRINGFIELD (MO.) LEADER, Nov. 24, '22.—The singing and acting of Miss Palmer was full of grace and beauty.

COLUMBUS (OHIO) DISPATCH, Dec. 24, '22.—Lillian Palmer, who is pretty and vivacious, was a distinct hit as the plotting serving maid.

TOPEKA (KANS.) DAILY STATE JOURNAL.—Miss Lillian Palmer is a witty, jolly, attractive little artist. She is pretty, and if all the doctors in the world were as good to look at as she was last night, the majority of her patients would be men. As maid, her gay, care-free song and laughter was a tonic. She reminds one of fresh, smiling wild flowers in early morning, and the almost uncanny rhythm in her song, chatter and light tripping movements is lace-like.

ASHEVILLE CITIZEN, Jan. 13, '23.—Miss Lillian Palmer, as Despina, was thoroughly good in this captivating part.

ATLANTA JOURNAL, Jan. 16, '23.—Lillian Palmer, in a triple role, contributed a most graceful, rippling strain of comedy along with some of the most pleasing bits of singing.

SAVANNAH MORNING NEWS, Jan. 18, '23.—Lillian Palmer took the part of the lively waiting maid, a role which suited her admirably and which she sang with spirit.

TEXARKANA PRESS, Jan. 30, '23.—Despina, impersonated by Miss Lillian Palmer, is entitled to an unusual amount of praise, not only for superb acting, but for the beautiful tone production and especially good diction. Her enunciation was splendid.

THE DAILY GRAPHIC, PINE BLUFF, ARK., Jan. 31, '23.—Lillian Palmer in the triple role demonstrated that she can act and sing, and be at once the pliant maid in waiting, the serious doctor or the dignified magistrate. Her voice is pleasing.

SAN ANTONIO EXPRESS, Feb. 5, '23.—Miss Palmer gave a perfect demonstration of the silver flageolet art of coloratura at its best, as is only rarely heard. The task is not only to master a few scintillating cadences, but it is silver lace from beginning to end.

OKLAHOMA CITY DAILY OKLAHOMAN, Feb. 13, '23.—Lillian Palmer, as Despina, was one of the most delightful characters in the opera, with her good looks, her pleasing voice and her quick grace.

EL PASO (TEXAS) TIMES, Feb. 20, '23.—Miss Lillian Palmer has a captivating vivacity, beautiful expressive hands and face and a witching charm about her acting that, combined with her lovely voice and the whole-souled way she threw herself into the merriest of her part, made her irresistible.

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Fresh Life Animates "Traviata" in Gatti's Philadelphia Production

Bori's "Violetta" Exercises Potent Spell—Lauri-Volpi Makes Local Début as "Alfredo"—Program of Tried-and-True Music Given by Stokowski with Schnabel as Soloist

By H. T. CRAVEN

PHILADELPHIA, April 7.—By far the most interesting and appealing performance of "La Traviata" submitted here in many seasons was given by the Metropolitan Opera Company in the Academy of Music, on Tuesday evening. Much of the charm of the presentation, to which a delighted audience responded with frequent applause, must be ascribed to Lucrezia Bori, whose *Violetta* carried dramatic conviction and exercised a potent spell upon both the eye and ear. The sincere art of Mme. Bori indeed invested certain moments of the tinkly old work with a suggestion of modern music drama. The pyrotechnics of the familiar spectacular arias were not overstressed. It was palpably Mme. Bori's purpose to present a lyric-dramatic characterization, and in this laudable design the comely Spanish soprano succeeded admirably.

Giacomo Lauri-Volpi, a tenor new to this city, was the *Alfredo*, acting with considerable romantic distinction and disclosing an agreeable voice. Giuseppe de Luca was, as in the past, a *Germont* of sterling authority, his delivery of "Di Provenza" winning deserved plaudits. Grace Anthony was the *Flora*; Henriette Wakefield, the *Annina*; Paltrinieri, the *Gastone*; Louis d'Angelo, the *d'Obigny*, and Italo Picchi, the *Doctor Grenvil*. Rosina Galli, Florence Rudolph and Giuseppe Bonfiglio were the stars of the diverting but none too plausible ballet of the ball at *Flora's*. Roberto Moranzoni, who conducted, gave new life to the well-known score.

An "Authentic" Symphony Program

The program for the pair of concerts given by the Philadelphia Orchestra in

the Academy of Music on Friday afternoon and Saturday evening was composed exclusively of what may be termed "authentic" music. Even the "Death and Transfiguration," Mr. Stokowski's concluding number, has long since survived the stage of contentious criticism and may be regarded as thoroughly standardized. This Strauss work was the most modern composition offered in a musical menu which included the "Hebrides" Overture of Mendelssohn, the "Unfinished" Symphony of Schubert, and the majestic D Minor Piano Concerto of Brahms. Artur Schnabel was the soloist, playing for the first time in this city. He has a resourceful technique and an authoritative touch. Mr. Stokowski read the highly symphonic accompaniment with appreciation of its beauties. The "Hebrides" and the Schubert Symphony were also accorded deeply satisfying interpretations.

Walter Damrosch resumed the thread of his discourse upon the "Nibelungen Ring" in his third piano lecture, devoted to "Siegfried," given in the Bellevue-Stratford ballroom on Wednesday night. The theme provided opportunity for fervid elucidation of which the speaker and pianist unaffectedly availed himself. Mr. Damrosch justified the length of his performance—nearly two and a half hours—by explaining that merely superficial expositions of so monumental a masterwork as the Wagnerian tetralogy were valueless. A well-pleased and attentively interested audience manifested cordial indorsement of that sound viewpoint.

ROME, N. Y.—Elmer Tidmarsh, pianist-organist, and Dudley E. Rowland, cellist, were heard recently in recital at the First Presbyterian Church.

CECIL ARDEN Returns from Western Triumphs!

(March-April, 1923)

THE PRESS UNANIMOUS IN ITS PRAISE

"The young singer has most of the things that send artists spiraling upward in a hurry . . . glorious voice . . . strength and volume, even throughout . . . it has the 'velvet' but it also has 'backbone' if voices can have such things."
KANSAS CITY (MO.) STAR

". . . a very beautiful voice . . . true dramatic instinct . . . sings with rare taste and discrimination as to the niceties of song . . . just that delicacy and piquancy of charm which only a great artist can give . . . Mozart's 'Deh vieni non tardar' served to show the lovely smooth, rich quality of her voice . . . she is one artist that Laramie hopes will come again and often."
LARAMIE (WYO.) REPUBLICAN

". . . You heard Cecil Arden sing, you came away conscious of having experienced something of indescribable charm . . . you recall her voice, not as an instrument upon which she performed brilliantly but as a shining messenger that stormed the castle of your understanding . . . this concert was one of the most enjoyable ever held in Fort Collins."
FORT COLLINS (COL.) COURIER



". . . the enthusiasm of her reception was a tribute to her art and to herself and she deserved it, every bit of it . . . the most enjoyable of the three attractions of the artist's course."
BOZEMAN (MONT.) DAILY CHRONICLE

". . . She has a wonderful stage presence, a beautiful voice and is the personification of youth and art."
HASTINGS (NEB.) TRIBUNE

". . . She was undeniably the artist and her voice was warm and colorful, a large audience gave her rapt attention."
WALLA WALLA (WASH.) BULLETIN

". . . a voice vibrant with power, held her audience enthralled."
SHERIDAN (WYO.) POST

"'My Heart at Thy Sweet Voice' revealed her glorious voice emphasizing its dramatic quality—sings with appealing artistry . . . the old heart songs which we know so well were given with rare musicianship . . . she has youth, radiant personality, a beautiful voice, rich, clear, appealing and perfectly trained. It has a lovely color, individuality and authority."
KINSLEY (KAN.) GRAPHIC

On all her programs next season, Miss Arden is singing a Fantasia for Voice and Piano composed on the themes of "Carmen" especially written for her by Buzzi-Peccia. This number will be sung in Spanish costume.

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Adelaide.....Beethoven
Aria from "Il Serraglio".....Mozart
"Confound Ev'ry Squalling Woman"
The text is by Mr. Henry Edward Krehbiel, as interpolated in his English version of "The Impresario"

II
The Wanderer.....Schubert
The Pretty, Pretty Creature.....Old English
Hour of Peace ("L'Heure Exquise").....Reynaldo Hahn
The Pauper's Drive.....Sidney Homer
Come down to Kew.....Carl Deis
The Answer.....Robert H. Terry
Boat Song (by request).....Harriet Ware

III CAIN

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Words and Music by

RUPERT HUGHES

IV

I'm so glad trouble don't last alway (Negro spiritual).....Arr. by Dett
Nocturne.....Pearl Curran
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MILWAUKEE WANTS ITS OWN SYMPHONY

Campaign for Funds Under Way—Stock Urges Creation of Local Forces

By C. O. Skinrood

MILWAUKEE, April 4.—At the final concert of the season by the Chicago Symphony, Frederick Stock, conductor, attracted attention by his speech to the capacity house, which he always gives at the close of each series of ten concerts. He asked Milwaukee people why they did not get a fine, new Music Hall and why they did not create a local symphony. Milwaukee has players in almost all the leading orchestras of the country, and doubtless many of these would return if conditions were made favorable by founding a symphony. A

campaign is now under way to raise money for a local orchestra, but plans have not yet developed sufficiently for complete announcement.

The last orchestral concert of the season is always the gala musical event of the year. Mr. Stock this year chose the brilliant Schumann Symphony in B Flat; his own "Symphonic Variations on an Original Theme," written about twenty years ago, and excerpts from "Tristan and Isolde," "Walküre" and "Siegfried."

The Hilger sisters lately gave a most interesting instrumental program at the Milwaukee Art Institute. Elsa, 'cellist, played Haydn's concerto in D. Marie, violinist, and Greta, pianist, also gave numbers.

The Marquette College Glee Club has started a long tour in Wisconsin, Michigan and Minnesota, and the Ripon College Women's Glee Club has fulfilled several dates in Wisconsin.

CLEVELANDERS STIR PEORIA

Orchestra's Visit Is Climax of Local Musical Season

PEORIA, ILL., April 7.—The crowning achievement of the music season here was the recent appearance of the Cleveland Symphony, Nikolai Sokoloff, conductor, under the auspices of the Civic Music Association, in one of the best-liked programs heard in Peoria for some time. Beginning with the Prelude to Act III of "Lohengrin" and including the Beethoven Symphony, No. 7; a Brahms Hungarian Dance and the Liszt-Mottl "St. Francis' Sermon to the Birds," the program was spiritedly performed and the orchestra and Mr. Sokoloff were forced to respond to many encores. Indeed, so well was the concert received that the Civic Music Association is determined to have no less than three orchestral concerts for next season, there being a preponderance of opinion in favor of a return engagement by the Cleveland Symphony.

Another outstanding feature was the second appearance in this city of Mabel Garrison, who sang on the evening of March 20 to a large audience of Ama-

teur Musical Club members, under whose auspices she came. Of the three groups on the program, the first, consisting of two short arias and "O King of Kings, Allelujah," from Handel's "Esther," and the second (in which was heard Saint-Saëns' "Air du Rossignol") and a composition by the accompanist, George Siemmonn, the soprano's husband) aroused especial enthusiasm.

There are few cities in the United States that have just such an organization as Peoria has in its Junior Drama Musicales, conducted by a council of public-spirited women who give, for the benefit of children, Saturday morning programs that include little sketches or dances by the children, community singing, short talks on music, solos by artists and everything of a nature interesting to the child mind.

The last of the Sunday afternoon Vesper services by the Bradley Conservatory of Music in the auditorium of the College campus occurred on March 25. The program was given entirely by the Bradley Orchestra, under the baton of Eldon Murray, and showed the vast improvement already made by this body of players who came together for the first time last fall. H. H. M.



FELIX

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A SOLOIST OF RARE AND DISTINCTIVE ABILITY. HIS TONE IS OF SILKEN SMOOTHNESS, BUT RICH SUBSTANCE AND FASCINATING FLEXIBILITY. HIS TECHNICAL EQUIPMENT IS WHOLLY SATISFYING AND AT NEED HE EVOKES A CANTILENA OF EXQUISITE APPEAL.—Toronto Saturday Night.

THERE CAN BE NO DOUBT THAT MR. SALMOND OCCUPIES A PLACE AMONG THE MOST EMINENT 'CELLISTS OF THE DAY. HIS TONAL QUALITY HAS WARMTH AND BEAUTY, AND HE PLAYS WITH SPLENDID VERVE, BUT FREE FROM ANY SUGGESTION OF FORCING. MR. SALMOND PLAYED WITH A BIGNESS AND BREADTH OF FEELING RARE INDEED IN THE 'CELLO.—Toronto Mail and Empire.

HE HAS A BROAD, SONOROUS TONE, A MANLY STYLE, AND SINGS ON HIS INSTRUMENT WITH SINCERE EMOTIONAL EXPRESSION. HE WAS RECALLED AFTER EVERY NUMBER WITH GENUINE DEMONSTRATIONS OF PLEASURE. THE WRITER DOES NOT REMEMBER EVER HEARING AN ENGLISH VIOLONCELLIST WITH SUCH CLEAR-CUT DEFINITION OF PERFORMANCE AND SUCH BREADTH OF MUSICAL TONE.—Toronto Globe.

MR. SALMOND HAS ALL THE GIFTS OF A GREAT 'CELLIST. HIS TONE IS RICH, WARM, GENEROUS IN VOLUME, AND OF BEAUTIFUL EVENNESS. HIS PHRASES ARE OF UNBROKEN MELODIC CHARM AND HE HAS A WIDE RANGE OF TONAL COLOR AT HIS DISPOSAL. BUT HIS PLAYING OF THE BRAHMS WAS THE FEATURE OF THE AFTERNOON. IT REVEALED HIS DEEP INTERPRETATIVE INSIGHT, AS WELL AS HIS MANY RESOURCES OF TECHNIQUE. AND SO ON TO THE END. WHATEVER THE MOOD, PASSIONATE OR REFLECTIVE, THE BEAUTY OF HIS TONE AND THE DIGNITY OF HIS PHRASE NEVER FALTERED. IT WAS A MEMORABLE PERFORMANCE.—Toronto Evening Telegram.

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N. Y. AMERICAN—
April 3

" . . . Voice of good quality and excellent range . . . Sang with admirable spirit and he showed no little knowledge of dramatic expression and style."

N. Y. HERALD—
April 3



Apeda Photo

" . . . good diction and spirited style."

N. Y. GLOBE—
April 3

" . . . His tone was velvet of texture."

N. Y. EVENING MAIL
—April 3

"Louis Chartier, who gave a recital at Aeolian Hall on April 2nd, is an artist in the full acceptance of the term. His phrasing is elegant, his diction very pure, and his artistic nature is evidenced throughout his singing. Has a voice of excellent timbre, which he knows how to manage. His legato is a feature of peculiar excellence. He sang many 'encores' and was compelled to repeat the Monologue from 'André Chenier' which gave him a veritable ovation. Sang songs by Gretry, Ravel, Contant, Couture, Saint-Saens, Deems Taylor and others."

(Translated)

LE COURRIER DES
ETATS-UNIS — April 8

" . . . Sang with animated freshness of manner and vigor of style . . . won an answering enthusiasm of applause. His presentation of Contant's 'Tout le Long' and Couture's 'Agneau de Dieu' drew another glad welcome."

N. Y. SUN—April 3

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CAPITAL CONCERTS BY PHILADELPHIANS

Women's Symphony and
Palestrina Choir Among
Week's Concertgivers

By W. R. Murphy

PHILADELPHIA, April 7.—The Women's Symphony, under the baton of J. W. F. Leman, was heard in a most agreeable spring concert at the Metropolitan Opera House Friday night for the benefit of the Ocean City Home for Babies. A capital performance of Schubert's "Unfinished" Symphony was given. There were interesting points, too, about the performance of the "Magic Flute" Overture. Hilda Reiter, soprano, gave evidence of her talent in the "Ah, fors è lui" from "Traviata" and in some songs. Florence Haenle and Helen Rowley, the first stand of violins of the orchestra, were also heard with excellent results as soloists, playing the G Major Symphonie Concertante of Alard with sonorous tone and technical dexterity.

Ethel Righter Wilson, soprano, and Maybelle Beretta Marston, contralto, gave a pleasant joint recital on Thursday evening at Witherspoon Hall. Ellis Clark Hammann was the accompanist.

At the musical and literary contest recently held by the Society of Arts and Letters, Gertrude Foster Wilde, pianist, won first prize for a song for baritone, "The Parting," and second prize for a violin and piano number, "Neapolitan Serenade." Marjorie Paddock, a talented pupil of D. Hendrik Ezerman of this city and Ernest Hutcheson, at the Peabody Institute and later in New York, was heard in a worth-while recital at the Art Alliance. She played Beethoven's Sonata, Op. 90, in E Minor, and works by Schumann, Chopin, Rachmaninoff and others.

One of the most enjoyable of the Sunday evening recitals which the Plays and Players' Club has been giving this season for its membership in the new clubhouse, formerly the Little Theater, was that of last Sunday evening. Mary Rose Collins was heard in folk-songs and a male quartet, consisting of Andrew Mc-

Cown, first tenor; Henry B. Wilmer, second tenor; Winthrop Battle, first bass, and Joseph R. Sims, second bass, contributed characteristic numbers. Other participants were Hilda Reiter, soprano; Joseph W. Shannon, tenor; J. Burnett Holland, basso, and Vada Dilling Kuns, pianist. The accompanists were Elizabeth Gest, Florence Ripa and Ronald O'Neil. Mrs. John P. Leigo is chairman of the music committee in charge of these programs.

The Palestrina Choir gave its spring concert for the benefit of the charitable

Philadelphia Musical Art Club Offers
Prize for String Quartet Players

PHILADELPHIA, PA., April 8.—The Musical Art Club offers a prize for the best performance by a string quartet consisting of first and second violin, viola and 'cello. There is no limitation in age, but players must all be non-professionals. Applications may be sent to the secretary, 1813 Ranstead St., Philadelphia. The contest will be held on May 30.

Leman Conducts Gluck's "Orpheus"

PHILADELPHIA, April 7.—Gluck's "Orpheus" was presented before the members of the Philadelphia Music Club in the ballroom of the Bellevue-Stratford on the evening of March 15. The rôles of *Orpheus*, *Eurydice* and *Amore* were taken by Veronica Sweigart, Cora Frye and Dorothy Fox respectively, who did their work most creditably. Much of the success of the event was owing to the leadership of J. W. F. Leman and the playing of the Women's Symphony.

ROSTOCK, April 2.—The annual spring festival of a week's duration in Rostock was the occasion of the performance of several operatic works. These included "Tristan," "Meistersinger," in which Albert Reiss, well known to American opera-goers, sang the rôle of *David*; "Fidelio" and Weber's "Euryanthe." Heinrich Schulz conducted several orchestral concerts, at one of which Mahler's "Lied von der Erde" was given.

work of the Sisters of the Good Shepherd Wednesday evening at the Academy of Music. Nicola Montani has developed a sterling organization out of his material and its singing of unaccompanied ecclesiastical music in the old modes is marked in precision of parts and in control of the intricacies of these difficult compositions. Mr. Montani invariably succeeds in finding some unusual numbers and on this occasion offered two Passion Motets by Michael Haydn. Several Gregorian chants were beautifully given in unison and there were also examples of polyphonic and homophonic music and numbers from the Spanish, Russian and modern Italian schools.

Connecticut Violinist Marries

RIVERSIDE, CONN., April 8.—Norman S. Lewis, daughter of Mrs. Edward S. Lewis of this city, was married on April 7 at the home of her uncle, John Walker, to Robert A. Delevy of New Haven. Mrs. Delevy is a graduate of the Yale School of Music and a talented violinist. Her teachers at Yale were the late Horatio Parker and Alfred Megerlin. She has been heard frequently in concert in this vicinity and has taught at Rosemary Hall and the Edgewood School. Mr. and Mrs. Delevy will make their home in New Haven.

POUGHKEEPSIE, N. Y.

April 7.—Jascha Heifetz played before an enormous audience in this city last night. Every seat was sold and many were placed on the stage. The violinist played concertos by Nardini and Mozart and compositions by Tchaikovsky, Glazounoff, Wieniawski, Chopin and Sarasate.

ELIZABETH EVELYN MOORE.

LEWISTOWN, PA.

April 7.—The state department of American music of the Federation announces from the office of the chairman, Mrs. Joseph D. Mitchell, the publication of a booklet containing the names of Pennsylvania composers, their compositions, and publishers. About 250 of these booklets have been sent out to publishers, composers and music clubs, thus affording much needed additional infor-

mation with regard to material for programs featuring American composers. The Pennsylvania Federation of Music Clubs will hold the biennial convention this year at State College, April 10, 11 and 12. Olga Samaroff will be the guest pianist, and a recital is to be given by Marguerita Sylva, soprano, with Robert Armbruster, pianist. The Zimmer Harp Trio appeared recently in a concert, assisted by Mario Capella, tenor. A large audience greeted the artists.

ANTOINETTE D. MITCHELL.

WATERTOWN, N. Y.

April 7.—Mendelssohn's "Elijah" was sung by the combined choirs of several churches in the Stone Street Presbyterian Church on Easter evening. The performance was conducted by Brainard Treadwell, and the soloists were Lucille Millard, soprano, of Lock Haven; Pauline Coulthart Palmer, contralto; Floyd Fox, tenor, and Charles Winslow, baritone. Special services were given at Trinity Episcopal Church under Gerald Stewart and at All Souls' Universalist Church under Edith Henderson. The Morning Musical Orchestra, Andrew Goettel conductor, was heard in an interesting program in the Carthage Opera House on the evening of April 3, assisted by Sally Spencer Klump, soprano, and Charles Winslow, baritone.

WILHELMINA WOOLWORTH KNAPP.

AUBURN, N. Y.

April 7.—Syracuse artists provided the entire program at the last recital of the season of the Auburn Musical Club, given on April 4 in Osborne Hall. Quartet numbers were given by Conrad Becker, violin instructor at Syracuse University; Aurin Chase, viola; Ernst Mahr, 'cello, and Goldie Andrews Snyder, piano. Levra McChesner, contralto, sang an aria from "Huguenot."

H. R. MELONE.

PROVO, UTAH.—A community orchestra, with membership drawn from all the towns in Utah County, is being organized by Provo Community Service. The organization is to be headed by Franklin Madsen.

"SCORED A PERSONAL TRIUMPH"—*Washington Star*, Nov., 1922.

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Influence of Summer Master School Is Far-Reaching, Says Carl D. Kinsey

Originator of Plan Tells of Its Growth Since Inception of Idea Nine Years Ago

CHICAGO, April 7.—As the season approaches when music schools throughout the country prepare for the reception and instruction of summer students, Carl D. Kinsey, treasurer and manager of the Chicago Musical College, is more than ever gratified over the spread of an idea conceived nine years ago, brought to fruition in 1916 and now adopted from coast to coast. This idea of the "Summer Master School" has become so popular that Mr. Kinsey reports registration for the 1923 course at the Chicago Musical College alone to be well over the total reached in 1922, when something like 4500 students were enrolled for the five weeks.

While Mr. Kinsey was in the employ of Lyon & Healy, music dealers, in Chicago, in 1914, an acquaintance made a suggestion. "Mr. Kinsey, Oscar Saenger, the vocal pedagogue, is coming through Chicago this winter," this friend said. "Why don't you 'manage' him for a few weeks of teaching here in the city?"

"I did nothing about it at once," Mr. Kinsey says. "But the idea seemed a good one, and the following year when I became connected with the Chicago Musical College, I broached the subject to my associates at the College. But I met with opposition, for it was thought that the presence of a master teacher would inevitably work harm to the regular classes of less noted instructors who might be on the staff."

"Finally I took the bit in my mouth and contracted with Mr. Saenger and Teresa Carreño, the pianist, to teach at the College in the summer of 1916. I had no trouble filling their time. In fact, although I had started to advertise only three months prior to their coming, and did not at that time call it a Master



Photo by Moffett
Carl D. Kinsey

School, the idea took hold. There at once came in the mail what I had believed would come—hundreds of letters from teachers all over the country who were never able to study with any one during the school year, but would leap at the chance offered by my plan, which brings the teacher they dream of studying with closer to them.

"Unfortunately for art and for me, Mme. Carreño died two weeks before she was scheduled to arrive for the summer. But Mr. Saenger came, and he has been with us every summer since and will be here this year. His classes were immensely successful.

"In 1918 I added Herbert Witherspoon and Florence Hinkle. Both have been with us every summer session since that time. In 1919 Percy Grainger, whom I had tried to get the previous year, but

who was in the army, joined us. I also got Leopold Auer for the violin. In 1920 I found it possible to enlarge still further. So in that year our master school roster included Mr. Saenger, Mr. Witherspoon, Miss Hinkle and Mme. Delia Valeri in the vocal department and Mr. Grainger in the piano. Mr. Auer did not come that year. Of course our theory and other departments continued in session, but I had not reached the point of bringing in additions to our regular staff.

"In 1921 I added Rudolph Ganz in piano and Richard Hageman in the vocal department. Mme. Valeri did not come nor did Mr. Grainger. The others remained. Last year Mr. Grainger came back; Mr. Ganz did not. The others returned and I added Percy Rector Stephens to the vocal staff. Mr. Auer also returned in 1921 and has been with us since that time."

Mr. Kinsey's study and experience led him last year to institute the plan of giving teacher's certificates to those who came to the school with sufficient qualifications from previous study. This year he has added the giving of degrees.

"This matter of giving certificates and degrees has proved the existence of a great desire on the part of teachers throughout the country for such honors," Mr. Kinsey said. "Thousands of letters pour in here asking about them." And he exhibited letter after letter in which the applicants told of remarkable achievements in their art. Composers, heads of music departments in colleges large and small, teachers having private classes and those whose names are not unknown to metropolitan audiences are represented in these letters. They ask if their qualifications are sufficient to give them a chance to obtain a coveted certificate or degree after a summer's work at the master school.

"The success of our master school I cite only to give an idea of the magnitude of the work, its value and its aid to the thousands of earnest musicians throughout the country who really are desirous of bettering themselves," Mr. Kinsey declared.

One of the greatest problems Mr. Kinsey faced arose out of the constant criticism of opponents of his plan, who declare that it harms the regular sessions

of the school or college, since the resident teachers are often not of the reputation of these noted men and women who are the master school leaders.

"Nothing is more senseless," Mr. Kinsey exclaimed. "At least 90 per cent of the pupils enrolled in the summer master school are teachers. They could not come during the regular season. But—and here I speak from knowledge of example after example—when their pupils back in their home town reach a certain stage, these same teachers who came to our master classes urge their own pupils to come to us to complete their musical education during the regular school year. Why, some of these teachers even bring from one to twenty pupils with them every summer, and these pupils study with the regular staff, while the teacher is gaining invaluable help from the master teacher. I can prove that a great number of our pupils during the fall, winter and spring came because their teachers were students in the summer master school."

"I am glad to have seen the master school idea spread, for it lets me believe that perhaps I have done something constructive for musical America, and if I have I am content."

CHARLES H. GABRIEL, JR.

COLUMBUS, MISS.

April 7.—One of the season's most interesting events was the lecture-recital given lately by Theodore Bohlmann, pianist, at the Stephen D. Lee Auditorium. This marked the third appearance in Columbus of this popular pianist and teacher. His reception was exceedingly cordial. EVELYN WYNDHAM.

Rosalie Housmann, who is to lecture under the auspices of the Boston Y. M. H. A. on "Folk Song and Its Place in Modern Music," on May 2, is the composer of a song, "The Look," that is being featured by Florence Easton, and also of "Tara Bindu," which is being sung by Maria Ivogün and Sigrid Onegin.

Arthur Middleton, baritone, and Paul Althouse, tenor, will be heard in a benefit concert for the Alexian Brothers Hospital in Elizabeth, N. J., June 10.

ARTHUR HACKETT

"Arthur Hackett's fine voice and admirable delivery of the solo work made an artistic feature in the imposing and thrilling ensemble."—N. Y. Herald, March 18, 1923.



"Mr. Hackett sang admirably above chorus and orchestra with crystal tone and diction."—N. Y. Times, March 18, 1923.

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Philadelphia Symphony	3 Appearances
St. Louis Symphony	4 Appearances
Minneapolis Symphony	2 Appearances
(re-engaged for next season)	
Cleveland Symphony	4 Appearances
Los Angeles Philharmonic . . .	2 Appearances
Portland (Ore.) Symphony . . .	2 Appearances

Conductor Stokowski has engaged Mr. Hackett for three appearances with the Philadelphia Orchestra to sing the tenor solo in the Liszt "Faust" Symphony on April 13-14, in Philadelphia, and on April 17 in Carnegie Hall, New York.

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Melanie Kurt.



(Translation)
"To my dear and charming teacher, Senora Valeri, her sincere friend and admirer, with affection and gratitude."
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"To my saviour, Mme. Valeri, in desperate gratitude. Whatever lies in the voice will be discovered and developed to its fullest beauty by this master of technique. With warmest friendship."
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NEW YORK, APRIL 14, 1923

WHO PAYS THE PIPER?

THE composer's lot is not a happy one. It is even worse than that of Gilbert's policeman in "The Pirates of Penzance," for, after all, when constabulary duty has been done, the representative of the law draws his pay envelope, even if he is a very lowly policeman indeed. The composer, however, enters not into the economic scheme of things, except as a struggler hard put to it to earn his bread by making himself useful in some field which does not call for the exercise of his creative talent. He may be a unit in the vast army of mediocrity, or, on the other hand, he may be a genius, fighting for the opportunity to develop his gifts, to attain that technical facility which will enable him to give his message to the world. Even when his labors produce a work which is accepted for performance before an audience which has paid for the privilege of listening, he may whistle for his penny, for no one seems to think that he deserves more than "honor and glory." In fact, he is expected to pay for the orchestral "material" out of his own meager purse, and with his small bank account—if he is fortunate enough to possess one—seriously depleted, honor and glory may very well take on the taste of sour grapes. His reward will come in the future. The Strausses and Puccinis even find it in this world. If his music is caviare to the general, so much the worse for this imprudent fellow. His commodity is a drug on the market. Why pay for it when you can have it for nothing?

The story is an old one, but it is one which should be studied with more attention. "An American Composer" raised his voice in the "Open Forum" last week. He had something pertinent to say; an excellent suggestion to put forward. If the creative

musician is to receive no payment for his work until conductors are ready to woo him with offers, at least he should not be taxed because a conductor has found his music worthy of performance. The great orchestral organizations of America have to meet heavy deficits each year. A few dollars added to the sum would not place any considerable burden upon the generous patrons who make these orchestral activities possible, and yet it would relieve the unsupported composer of a very heavy load indeed. Our correspondent suggests that there should be a fund to meet the expense of copying the parts of new scores. This expense is often very considerable from the individual's point of view, but to the orchestral organization it would be a scarcely noticeable dot on the wrong side of the balance sheet. The suggestion cannot be urged too strongly. We commend it to the public-spirited and liberal minds who have done so much to aid American music.

FOR AMERICAN COMPOSERS

THE NEW YORK SYMPHONY has just completed its forty-fifth season. The record is one of which an American orchestra may well be proud, but the native composer will be justified in a question or two if he examines the list of works played by this established institution in its latest winter. Fifty-six composers are represented in a schedule of something more than 110 works, including songs given by assisting artists. Beethoven, Brahms, Mozart, Tchaikovsky and Wagner bulk larger than the rest. Strauss and Liszt are also in substantial evidence. In all this, Walter Damrosch, conducting for the thirty-eighth year, and the "guests," Albert Coates and Bruno Walter, showed ample solicitude for their audience and a nice appreciation of classic and modern works.

Seven "novelties" were played, including two premières and two first performances in America. In addition four works were presented for the first time at these concerts. The two premières were of native works. Further, there was given the American première of a work by a native; a work which was first performed in Paris. The three compositions represented the full list of American works, but a suite by an Italian composer now resident in New York was played for the first time by this orchestra. The supply of American novelties to the taste of Mr. Damrosch may not have been over-abundant, but there are surely a few works by native composers worthy of repetition.

WHEN is a Handel Society not a Handel Society? Propounding the question, Ernest Newman in the *Manchester Guardian* suggests that the British Handel Society exists largely to do good turns to other composers. He advances the argument that the British public is not really fond of Handel at all, but is merely fond of the "Messiah." "You cannot go on giving the 'Messiah' forever," he says. Some may agree with this view, and also follow him in his observation that there is much beautiful music buried in the forty or fifty forgotten operas of Handel, music which would bear revival. In Lindsborg, Kan., however, Handel is still the "Messiah," and the "Messiah" has become a tradition. At the recent festival it was given three times, bringing the list of performances at this annual event up to 124. It is a record of which any Handel Society might well be proud.

THE appointment of Lawrence Gilman to the post of music critic on the staff of the *New York Tribune* is one which will be generally applauded. A man of erudition in music, with excellent judgment and catholicity of taste, a writer of style with a sense of humor and a nice appreciation of the neatly turned phrase, Mr. Gilman is admirably equipped to fill the chair so long occupied by the late Henry Edward Krehbiel. Concert-goers familiar with his work as an author of several books on musical subjects and as a writer of illuminating and delightful essays masquerading as program notes will welcome his daily comments on the passing show.

A RUMOR that the Boston Symphony intended to discontinue its visits to New York has been set at rest. The official reassurance will be welcome to many concert-goers who are ready to declare the supremacy of the famous band on any or every occasion. Admirable work has been accomplished by the organization this season, and Mr. Monteux has brought some interesting music to New York.

Personalities



Photo by Herb. Stier, Boston

A Marshall's Posse Captures an Operatic Villain

Although *Canio* has just had another complete and overwhelming success in his murderous attack upon *Nedda* and *Silvio*, the illustration does not show the Chicago authorities making a mild protest against his rather free and masterly use of a wicked knife. It is a picture of Charles Marshall, the young American tenor of the Chicago Civic Opera Association, greeting his mother and two brothers after they had made an unexpected journey from their home in Auburn, Me., to see him in "Pagliacci."

Busoni—Ferruccio Busoni has been suffering from a severe illness that has kept him off the recital platform for some time. A recent report announces that his doctors will permit him to resume his piano playing this month.

Yon—Pietro Yon is said to have made the first successful phonograph record of organ music when he played his own "Jesu Bambino" in a Chicago laboratory a few weeks ago. The recording of organ music has been made possible by an invention of Orlando R. Marsh.

Burke—Edmund Burke, Canadian baritone and member of the Metropolitan forces, planned his career with wisdom and foresight by graduating from McGill University, Montreal, as a Bachelor of Arts and subsequently passing his examinations as a lawyer before casting adrift on the troublous waters of the operatic seas.

Fortoni—An enterprising London musician, Signor Fortoni, has invented a music typewriter which, according to the *Musical Mirror*, "is capable of producing a sheet of music complete with all signs and characters." Evidently Signor Fortoni's invention is a complicated piece of mechanism, and the cost of its manufacture is proving a drawback.

Richards—What could be more appropriate than that Senator Emerson L. Richards, an accomplished amateur organist, should be Republican floor leader in the New Jersey Senate? He should be well qualified to keep harmony within the party ranks. Senator Richards is also an expert on organ building and has drawn up the specifications for the large municipal organ that will be placed in the Atlantic City High School.

Sylva—New Yorkers and Californians please note: Marguerita Sylva, who has sung her way all over the country, declares that Key West is the one place in the United States where she would care to live. It seems that among the unnumbered islands in that vicinity there is one, Stock Island, that, despite its name, takes no census. Miss Sylva has her eye on it. "One good financial season," she modestly says, "and Stock Island might be inhabited."

Mengelberg—Willem Mengelberg has received an invitation to conduct a series of concerts in Milan and Turin in May, but he has been compelled to decline the offer, as he will be engaged at that time in the composition of a cantata for the celebration of the twenty-fifth anniversary of the coronation of Queen Wilhelmina of Holland. The work will have its first presentation in the music festival in honor of the Queen at Amsterdam in September.

Schumann Heink—After her recent recital in Austin, Tex., Mme. Schumann Heink spoke to a soldier whom she remembered as having met in Fort Worth. Learning that his wife was suffering from tuberculosis and that he was forced as a consequence to move to California, she insisted that he occupy her home in San Diego until he found occupation and a home. She sent him on his way with letters of introduction to two prominent business men in that city.

Berners—Lord Berners, the titled and talented young English composer who carries his originality even into the titles of his works (such as "A Little Funeral March, for a Rich Aunt"), was secretary to the British Legation in Rome for some time. It seems reasonable to suppose that a man who has taken a hand in posing the differences between European governments would find symphonies and the like comparatively easy. He has just finished a comic opera, "Le Carrosse du Saint Sacrement," based on Prosper Mérimée's play.

Point and Counterpoint

By Cantus Firmus, Jr.

Anatomical Harmony



MUSICAL authority recently announced that the keynote is invariably felt in the solar plexus. If this be true, absolute pitch is within the reach of all. Listen to "Heldenleben," for instance, and as your supra-renal gland begins to flutter, you will instantly be able to follow the most abstruse chord progressions. Behind programs, one will hear the following whispered conversation:

"Say, Mayme, is that there horn playing in G Minor?"

"Lemme see— No, it must be G Flat Major. I just got a jolt in my left parathyroid."

"Sounds to me like them oboes is out of toon. I oughter heard that dominant-seventh chord in my sixth dorsal vertebra, but I kinder thought my duodenum had a sinkin' feeling, or maybe my tendo achillis contracted suddint-like!"

Pursuant with this idea, any symphony concert will have the same beneficial effect as a six-weeks' course in osteopathy—that is, if vibrations are properly synchronized and the pitch of all instruments is accurate. (Note: Those interested in musical therapy are invited to enlarge upon the idea.)

J. A. H.

Imported Publicity

REMINISCENT of Irwin's Hashimura *Togo*, the Japanese butler of quaintest English, are occasional screeds which penetrate the offices of musical publications from foreign shores. We append a blurb derived from the German-English dictionary, anent a Viennese baritone:

"F—, chamber singer, born at Vienna, loved to begin the musical studys as seventeen years young man. He visited with especial predilection the Vienna Hofoper, which stand at this time in fullest blossom. He never thought that he also once would have the great fortune to act artificial at this art stage. He heard with especial devotion D—, celebrated baritonist, who died alas much to early. . . . He studied four and half years on the whole . . ."

More impressive are the endowments of W—, pianist and conductor. We read: "W— has godlike, incomparable capacitys, and is with his grey hairs and the blue eyes as grown together with his instrument. Has an excellent memory, which him enables to play a program during two and one-half hour . . . Fascinating culture, highest talent, distinguished feature, elegant figure—that after each piece the applause seems not to finish." A Daniel come to justice!

Tenor Up!

THERE may be consternation among baseball fans over the announcement that grand opera is to usurp the New York Polo Grounds for one evening of each week. We, however, are all for al

fresco musical tragedy, even though the score-boards may be somewhat put to it to keep track of the number of vocal hits and errors.

We can imagine a typical evening of Baseball Opera. Honored "Trovatore," for instance, might serve as well as any other melodic battery. The reactions of the masses gathered on such a memorable occasion might be entered as follows on the program of Any Fan:

First Inning: Umpire talks to team, dressed in playing togs, including masks and breastplates. Second: Two Lady Fans record their impressions of the doings, and a Pitching Paragon and an Ex-Backfield fight for first place in the esteem of the grandstand. Third: Training Camp in the South. Woman Owner of the Red Stockings tells about the great Chicago fire of the seventies, and urges the Pitching Paragon on to new exploits. Fourth: Exterior of a Church. Nationals and Americans stage impromptu struggle for the pennant.

Fifth: Contralto Team Owner is "pinched" for disorderly conduct and led to the lockup by the Ex-Backfield's bosom friends. Sixth: Lovely Lady Fan and Pitching Paragon united in wedlock. Latter remembers important engagement. Seventh: Outside of the lockup, where the Paragon, now confined, spends time in singing duets with Lady Fan outside of fence. Eighth: Lady Owner and Paragon make plans for next spring's training camp, but are defeated by Ex-Backfield, who consigns Pitching Paragon to the flames, whereat admiring Lady Fan takes arsenic. . . . Game called because of twilight.

Help Wanted!

AFTER a recent recital by Ignace J. Paderewski in Indianapolis, writes F. H. F., a man was heard to remark: "I still think it would have been better if they'd had a soloist!"

DEAR Cantus: Your article in the issue of March 24 regarding motion-picture playing recalled a time when the writer was watching one of those "wild and woolly" Western pictures. During the scene where the hero's back was branded with a supposedly red-hot iron, the young lady at the organ played "Kiss Me Again!"

HAROLD W. BARKER.

Altoona, Pa., April 7.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Harpsichord and Piano

Question Box Editor:

What is the fundamental difference between the harpsichord and piano?

C. H.

Buffalo, N. Y., April 8, 1923.

The fundamental difference is in the way the sound is produced. In the harpsichord this was done by quills on the rear end of the keys, which plucked the strings instead of striking them as the hammers do in a modern piano.

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Kinds of Tenors

Question Box Editor:

Please define Lyric Tenor, Tenore Robusto, Dramatic Tenor, Operatic Tenor. Are there different classifications of baritone and bass? R. E. M.

Springfield, Ohio, April 7, 1923.

The lyric tenor voice is lighter in quality and volume than the robust

tenor. This latter is the same as the dramatic tenor, while an operatic tenor may be either lyric or dramatic. The baritone voice, if heavy in quality, is sometimes called a "bass-baritone," and the bass voice, if exceptionally deep, is called a "basso-profundo." The French term, "basse-chantante," corresponds more or less with a bass-baritone.

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On Pronunciation

Question Box Editor:

Is there any difference in pronunciation of the word "Lui" in singing French and Italian? E. D. L.

Waterbury, Conn., April 8, 1923.

Yes. In French the "i" is the vowel sung and in Italian the "u."

???

Opening of Metropolitan

Question Box Editor:

When was the Metropolitan opened?

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What was the opera? Who were the singers? C. R. B.

New York City, April 10, 1923.

On Oct. 22, 1883. The opera was Gounod's "Faust" and the singers were Christine Nilsson, Sofia Scalchi, Louise Lablache, Italo Campanini, Giuseppe del Puente and Novara. The conductor was Vianesi.

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Organ Sforzando

Question Box Editor:

How does one get a sforzando effect on the organ? J. P. K.

Charleston, S. C., April 8, 1923.

If your instrument has a crescendo pedal, it is very simple. You merely depress the pedal sharply and then release it. If the organ has not a crescendo

pedal, arrange your registration louder than you require on your swell organ, and when you wish to make the sforzando, open and close your swell suddenly.

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Chord of the Eleventh

Question Box Editor:

In an English text book of harmony, I recently saw a chord figured with an "11," also one with a "13." I was never taught any such chords. Will you tell me what they are? H. M. D.

St. Paul, Minn., April 7, 1923.

The chords are merely the chord of the ninth with the eleventh and thirteenth added. According to our system of harmony, the added intervals are regarded as suspensions.

Contemporary American Musicians

No. 221

Wintter Watts

WINTTER WATTS, composer, was born in Cincinnati. His general education was received in the grade and



Marceau Photo
Wintter Watts

high schools of Cincinnati. He had an excellent voice and sang as chorister in the Church of the Advent. Studied organ with Ella Purdy. He later entered the Academy of Fine Arts, studying painting and specializing in architecture, intending to make that his profession. He worked as a draughtsman in an architect's office

until he was eighteen, when his voice came back and he took up singing again. He began to compose songs without having had any instruction, though he had criticism and advice from Piero Tirindelli. He also composed a comic opera. Removing to New York, Mr.

Watts won a scholarship at the Institute of Musical Art and at the same time studied at the American Academy of Dramatic Art. After writing incidental music to a play by Mary Roberts Rinehart, entitled "The Double Life," Mr. Watts accepted an offer to conduct the orchestra of the production in New York and on the road. He also conducted in a traveling opera company. Returning to New York, he determined to give his time to composition and resumed his scholarship at the Institute of Musical Art, studying under Percy Goetschius and Franklin Robinson. In 1911 Mr. Watts went to Italy and studied singing for a year under Bragioti in Milan, continuing his composing at the same time. He came back to New York and was graduated from the Institute in 1914. Taught as head of the theory department at the College of the Pacific at San Jose 1915-1916. Taught at Institute of Musical Art, New York, 1916-1917. Mr. Watts has published about sixty songs, of which the most popular are "Wings of Night" and a song suite, "Vignettes of Italy." He makes his home in New York and devotes his time to private teaching and to composition.

Panorama of the Week's

Elaborate Program Announced for This Year's North Shore Festival

Will Begin on May 24 and Comprise Six Evening Concerts and One Matinée—Five New American Works for Orchestra to Be Heard in Competition for \$1,000 Prize—Many Prominent Soloists Engaged

CHICAGO, April 7.—First announcements concerning the North Shore Music Festival, with concerts on six nights and one matinée, beginning May 24, list the names of an array of artists and programs that justify the promise of the management that the event will be "larger and better than ever before."

For the first time in the history of these festivals no choral work that occupies an entire evening will be given. Three works in this kind will be given, but each will be preceded by an overture and an aria. The list includes Horatio Parker's "Hora Novissima," Wolff-Ferrari's "Vita Nuova" and Frederick Stock's "Psalmody Rhapsody." The first named is to have its première before a North Shore Festival audience. The Wolff-Ferrari work was performed at the festival of 1916 and at that time aroused great enthusiasm. It has not since been repeated here.

Mr. Stock's Rhapsody was first performed at these festivals in 1921. The composer dedicated the work to the Festival and in it he utilizes all the resources of a modern orchestra.

There will also be presented five works chosen as the best from among forty-seven orchestral compositions submitted to the Festival Association in the 1922-1923 contest. They will be played on the evening of May 26 by the Chicago Symphony under the baton of Frederick Stock, and the judges, George W. Chadwick of Boston, Henry Hadley of New York and Gustav Strube of Baltimore, who sifted the five from among the forty-seven, will be on hand to choose the one winning composition, which will receive a prize of \$1,000.

The soloists scheduled to appear, listed in alphabetical order, are Else Harthan Arendt, soprano; John Barclay, bass; Giuseppe Danise, baritone; Rose Lutiger Gannon, contralto; Mabel Garrison, soprano; Lucy Gates, soprano; Beniamino Gigli, tenor; Louise Homer, contralto; Theo Karle, tenor; Margaret Matzenauer, mezzo-soprano, and Tito Schipa, tenor.

As in former years, Peter Christian Lutkin will be the musical director. Frederick Stock will act as orchestral conductor, Osbourne McConathy as associate conductor and George W. Chad-

wick, Henry Hadley and Arne Oldberg will be guest conductors.

Among the novelties to be sung, besides those already mentioned, will be Mr. Lutkin's "Twas the Night Before Christmas," a short cantata which will be given for the first time anywhere at the children's concert on the afternoon of May 26. Another comparatively new work scheduled for performance is Mr. Oldberg's "Paolo and Francesca," which will be played on May 25 by the orchestra under the leadership of the composer.

The opening night of the festival has been named "Italian Composer's Night." Mr. Stock and Mr. Lutkin will conduct. Mr. Danise and Mme. Arendt will be the soloists and the festival chorus of 600 voices will assist. Numbers by Sinigaglia, Verdi, Santoliquido and Wolff-Ferrari will be given. The latter's "La Vita Nuova" will be the feature of this program.

The second concert is to be known as "The First Artists' Night." Mr. Stock and Mr. Oldberg will conduct; Mme. Homer and Mr. Schipa will sing and the Chicago Symphony will play and accompany the soloists. The features of the evening, as scheduled, will be Mr. Oldberg's "Paolo and Francesca" and De Falla's Ballet Suite, "The Three-Cornered Hat," which was played recently by the Chicago Symphony.

Following the Young People's Matinée on the afternoon of May 26, at which the children's chorus of 1500 voices will sing Bach's "My Heart Ever Faithful" and shorter numbers by Haydn, Brahms, Grieg and Strauss, and at which Miss Gates will be the soloist, the evening concert will be devoted to the playing of and decision on the five contesting American orchestral compositions.

The fourth concert, on the evening of May 28, promises much of interest. It will be "American Composers' Night," and Mr. Lutkin, Mr. Stock and Mr. Chadwick will conduct a program enlisting the services of Miss Garrison, Mrs. Gannon, Mr. Karle and Mr. Barclay as soloists; an a cappella choir, the festival chorus and the orchestra. Chadwick's "Anniversary" Overture, a Cycle of Songs by Carpenter and Parker's "Hora Novissima" will be given.

Henry Hadley will be guest conductor and Mme. Matzenauer will be soloist at the fifth concert, the "Second Artists' Night," on May 29. Franck's Symphony in D Minor will be the largest work performed.

The final concert will present Beniamino Gigli, the festival chorus and the Chicago Symphony. The program will include arias from Gounod's "Faust" and Donizetti's "L'Elisir d'Amore." The tenor will also appear in Mr. Stock's "Psalmody Rhapsody," which will bring the program and the festival to a close.

Musicians' Club of Women Gives Its Final Concert of Year

CHICAGO, April 7.—Elena Moneak, violinist; Anna Braun and Belle Forbes, vocalists, and Agnes Hope Pillsbury, pianist, assisted by Sylvia Bargman and Grace Desmond Holland, accompanists, gave the last of the season's concerts of the Musicians' Club of Women on April 2 at the Fine Arts Recital Hall. Miss Moneak played Vieuxtemps' "Fantasie Lombardi" with good style and technique. Both singers acquitted themselves with distinction, Miss Braun being particularly successful in Jensen's "Waldgespräch" and songs by Strauss. Miss Forbes sang "C'est Mon Village," by Fourdrain, and "Vision," by Kriens, with excellent taste and musicianship. Miss Pillsbury's playing of Beethoven's Sonata, Op. 20, was vigorous, yet not without artistry.

Opera in English Foundation Gives "The Robin Woman"

CHICAGO, April 7.—Under the auspices of the Opera in Our Language Foundation, Charles Wakefield Cadman's "The Robin Woman" had two performances at the Playhouse on April 5. Those taking part included Ellen Banta as Mrs. J. Asher Everton, Juanita Wray as Amy Everton, Lillian Knowles as Shanewis, B. Fred Wise as Lionel Rhodes and Howard E. Preston as Philip Harjo. The opera was well received. Mrs. Archibald Freer, president of the Foundation, announced that its work will go forward despite adverse criticism. Its aim is to establish a practical school for the training of American opera singers.

Sigrid Onegin Captivates Audience

CHICAGO, April 7.—Sigrid Onegin, mezzo-soprano of the Metropolitan Opera Company, appeared in recital here on April 6 and by the beauty of her voice, the clarity of her diction and the superlative art of her singing captivated a large audience. It required only her first group of songs, two in French and one in Italian, to arouse her hearers to enthusiasm. In English, as demonstrated in her final group of songs by Edwards, Harris, Hageman and Clarke, she was not quite so much at home as in other parts of her program. But throughout she displayed a verve, excellence of training and broadness of artistry entirely admirable. Her exceptional range was shown in many of the numbers.

STOCK WINS OVATION WITH OFT-PLAYED MASTERPIECES

Symphony's Pre-Easter Program Includes "Good Friday" Music from Wagner's "Parsifal"

CHICAGO, April 7.—Familiar compositions made up the program of the Chicago Symphony concerts on March 30 and 31. In accordance with the usual scheme of his pre-Easter concerts, Mr. Stock chose to present Beethoven's Seventh Symphony, excerpts from the "Good Friday" music from "Parsifal," Richard Strauss' "Death and Transfiguration" and, as a sort of companion number, Debussy's "La Mer."

Mr. Stock's opening of the program with the Beethoven work was against the precedent he has established of beginning each concert with an overture or similar work, but the symphony was beautifully played and won the hearty applause of the audience. A like ovation followed the playing of the Wagner numbers. Mr. Stock finds his most gratifying medium in the music of Wagner.

Approval was elicited also by the Strauss tone-poem, long familiar to local audiences. Where the Debussy composition fitted in with the general scheme was hardly apparent, and it drew only a grudging bit of applause. There was no soloist, but the orchestra is an ensemble of individual virtuosity.

Child Violinist Heard with Orchestra

CHICAGO, April 7.—Giulia Bustabo, a six-year-old violinist, appeared as soloist with the Edison Symphony at Orchestra Hall on April 5 and created one of the most remarkable sensations of the local musical season by her playing of Vieuxtemps' Ballade et Polonaise. She performed exacting technical feats with apparent ease. Her trills were true, her harmonics deft and sure. If her tone was thin, it was yet pure. She captivated her audience and was forced to give an encore. The orchestra, in Schubert's "Unfinished" Symphony and eight popular pieces, surpassed anything it had accomplished at its earlier concerts.

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Events in Musical Chicago

THREE PIANISTS IN SUNDAY RECITALS

Good-Sized Audiences Hear Varied Programs by Casella, Bachaus and Heniot Levy

CHICAGO, April 7.—Three pianists provided the only programs offered to Chicago's Sunday concertgoers this week. They were Alfredo Casella, Wilhelm Bachaus and Heniot Levy. Each played to a good-sized audience.

Mr. Casella, whose appearance here recently as guest conductor with the Chicago Symphony aroused considerable interest in the recital, proved himself a master pianist in technique, colorful nuance and mature interpretation. He began his program at the Studebaker Theater with four Sonatas by Scarlatti and Beethoven's Sonata, Op. 31, No. 2. His audience welcomed his stressing of rhythm and color and responded enthusiastically. After Franck's Prelude, Choral and Fugue, Mr. Casella played "The Cypress Grove" by Castelnuovo-Tedesco. Its rather dry exposition and embellishments were hardly saved by the player's artistry. Next came eleven "Pièces Enfantines," composed in 1920 by Mr. Casella himself. They were simply music distorted, and the audience laughed heartily. Three numbers from Albeniz' suite "Iberia," Ravel's "Jeux d'Eau" and compositions by Debussy followed, all excellently played.

Mr. Bachaus gave his program "In C Sharp Minor," at Orchestra Hall, playing compositions by Rachmaninoff, Beethoven, Schumann, Chopin and Liszt in an intellectual, coldly pedantic manner. The audience appreciated his scholarly, austere interpretations, but also felt the lack of warmth.

Mr. Levy, at the Playhouse in his annual recital, played works he had often played before. Beethoven's Sonata, Op. 110, opened the program. Schumann's Fantaisie, Op. 17, and Toccata, four Chopin numbers, Mr. Levy's own Variations on an Original Theme,

and the Schultz-Evler "Blue Danube" Paraphrase made up the remainder. Mr. Levy was warmly received by a large audience.

Florence Easton Heard in Recital

CHICAGO, April 7.—Florence Easton's appearance in recital at Orchestra Hall on April 3 drew a good-sized audience, eager to hear her again after the years since she sang on the Auditorium stage and at Ravinia in opera. Her program, including a group of Italian compositions sung in English; another of German songs, a third in French, a fourth of American works, and an aria from Mozart's "Così Fan Tutte," was excellently given. She was at her best, perhaps, in the German group, although her singing of the first set was charming. With Fourdrain's "Carnaval," Hübner's "J'ai Pleuré en Rêve," Wolf's "Mausfallen-Spruchlein" and Griffes' "By a Lonely Forest Pathway," she gained most applause and many demands for extras. Ralph Leopold provided fine accompaniments, which he played from memory.

Denishawn Dancers Give Two Programs

CHICAGO, April 7.—Beethoven's Sonata, "Pathétique," opened the first program given here this week by Ruth St. Denis, Ted Shawn and the Denishawn dancers, at Orchestra Hall, on April 2. The second program was given in the same auditorium on April 4, and was similar to the first, which presented twenty numbers. The audience particularly liked Ted Shawn and the ensemble in a dance to Mana Zucca's "Valse Brillante" and a Spanish Suite by Miss St. Denis and Mr. Shawn to music by Jonas Granados and Moszkowski. Miss St. Denis was most effective as Kuan Yin, Goddess of Mercy, in Chinese costume, demonstrating in a remarkable manner the capabilities of the hands and arms in posturing and expression.

Charles Marshall to Sing in Revival of "Otello" in Chicago

CHICAGO, April 7.—Among the operas in which Charles Marshall, tenor of the Chicago Civic Opera Association, will sing next season with that organization is now listed a revival of "Otello." It was in this work that Mr. Marshall made his American debut. Other rôles which he has been announced as preparing for the coming season are parts in "Samson et Dalila," "Aïda," "La Juive" and "Pagliacci."

John Doane Gives Organ Recital

CHICAGO, April 7.—John Doane of New York, but formerly of Northwestern University, Evanston, returned to Chicago on April 3 to give an organ recital at Kimball Hall. In a program including numbers by Noble, Lemare, Coleridge-Taylor, Faulkes, Westenholm and Johnson he displayed complete mastery of the mechanical resources of the instrument and no little ingenuity in choosing effective and colorful combinations of stops.

Appear in Young Artists' Series

CHICAGO, April 7.—In Jessie B. Hall's Young American Artists' Series Julia Morse, soprano, and Rata Present, pianist, appeared in recital at the Fine Arts Recital Hall on April 5, and each displayed aptitude, not a little technique and considerable proficiency. Miss Morse was particularly pleasing in songs by Szulc, Fourdrain and Harling. Miss Present played several Chopin pieces with appreciation of their musical content.

CHICAGO, April 7.—Floyd Jones, tenor, has been fulfilling an engagement at the new McVicker's Theater recently and has also given programs in several suburbs, notably in Elmhurst. He has also appeared in concert at the Somerset Hotel and at Temple Shalom, Chicago.

In Chicago Studios

Chicago, April 7

CHICAGO MUSICAL COLLEGE

Eighteen pupils of the piano department gave a concert at the Central Theater last Sunday afternoon. Those taking part included: Bessie Marie Scott, Gregory Konold, Phyllis Larsen, Sylvia Danisch, Vivian Drozdowicz, Marian Miller, Cyril Loeb, Julius Lakin, Kate Gordon, Mildred Glasser, Zella Jaffes, Anna Briskman, Harriet Sikorski, MacNeil Smith, Harold Reynolds, Ethel Silverberg, Sara Loves and Evelyn Kaufman. Giulia Bustabo gave a program for ex-service men recently. Students of the School of Dramatic Art gave a concert under the conductorship of Walton Fyre at Recital Hall on March 31. Anne Leonard, pupil of Mrs. Herdian, sang at a special service in Ferry Hall, Lake Forest, Ill., on April 1. Edward Collins of the faculty was soloist with the Gordon String Quartet at the Fortnightly Club, on April 5. Valeria Krenz, pupil of Theodore Kratt, has been appointed soloist at the First Baptist Church, Oak Park, Ill.

AMERICAN CONSERVATORY

Isabelle Cuny, pupil of Heniot Levy, pianist, gave a recital at Kimball Hall, on April 1, under the direction of Joseph A. Schwickerath. She showed herself to be a talented player. Preliminary contests of young pianists for appearances at the commencement concerts will begin on April 18. Allen Spencer, Silvio Scionti and Heniot Levy, pianists; Jacques Gordon, violinist; Wilhelm Middelshulte, organist, and Herbert Butler, violinist, all of the faculty, have appeared in recitals recently.

BUSH CONSERVATORY

Large classes are scheduled for the summer sessions of the Bush Conservatory. Fourteen scholarships have been arranged for. Pupils of Boza Oumiroff, vocal instructor, have been giving several recitals lately. Among them are Julie Manierre Mann, Bernard Schweitzer, the Northland Trio, composed of women students, Alice Sullivan and Florence Newman. Kenneth M. Bradley, president of the Conservatory, is in California. Pupils of the conservatory gave a program at Recital Hall, on April 7, in compliment to the Sisters of the Catholic Orders. Jan Chiapusso, pianist, of the faculty, gave a recital on April 6 at Zanesville, Wis.

LYCEUM ARTS CONSERVATORY

Pupils of the interpretation class of Jeanne Boyd gave a recital in the conservatory hall on April 6. Mr. and Mrs. Opie Reed gave a luncheon for members of the conservatory staff this week. "Shepherd of the Hills" is being rehearsed under the direction of Elias Day. Boyce Baker, pupil of Jeanne Boyd, was married to Caleb Moss on April 4. Ora Paget Landor, of the faculty, gave a recital at Pontiac, Ill., last week. Othila Cizek, pupil of Edward Clarke, sang for the Lawndale Chapter of the Eastern Star recently.

MISCELLANEOUS

Geraldine Rhoads, contralto, pupil of Louise St. John Westerveldt of the Columbia School of Music, appeared recently as soloist with the Joliet Orchestra. A studio recital was given on March 31 by piano pupils of Pearl Barker of the Columbia School. Frances Papeart, pupil of Vittorio Trévisan, is engaged in a tour of the United States. The Adolph Bohm School of Dance announces a short course in Dalcroze Eurhythmics, under the direction of Marguerite Heaton, of New York, beginning April 20. Florence Haack, pupil of Mrs. Karl Buren Stein, appeared as a dramatic reader at the special Easter services of the First Methodist Episcopal Church. Pupils of the

Sherwood School of Music appeared in recital on April 6, thirty-one of them giving a program of piano numbers.

CHICAGO, April 7.—Gustaf Holmquist, bass-baritone, sang recently in Steiner's "Crucifixion" in Elkhart, Ind. He has also appeared recently in solo numbers at St. Mark's Church, Evanston, Ill.

CHICAGO, April 7.—John E. Stevens, bass, gave a program for the Matinée Musical Club at Rensselaer, Ind., recently. He has also appeared as soloist before the Woodlawn Masons' Club.

CHICAGO, April 7.—William Schwartz, tenor, pupil of Karl Buren Stein, appeared in a leading rôle in "The Bartered Bride," given on Easter Sunday by the Smetana Singing Society in Sokol Hall.

Umberto Sorrentino, tenor, has lately concluded a tour of three months through the States of Maryland, Pennsylvania, Illinois, Ohio, and in the District of Columbia. He will begin a series of spring engagements the middle of this month.

Harriet Ware, composer-pianist, and John Barnes Wells, tenor, gave successful concerts in Chambersburg, Pa., and Newark, N. J., recently, featuring works by Miss Ware.



ORPHA Kendall Holstman
Soprano

"Orpha Kendall Holstman sang several songs and airs with fine effect. After her first group she added an encore. The audience, which filled the hall, evidently liked Miss Holstman and recalled her repeatedly."—Maurice Rosenfeld, Chicago Daily News. "Miss Kendall Holstman's sympathetic, lovely voice was so well liked by the intelligent and appreciative audience that an encore had to be added."—Herman Devries, Chicago American. "Orpha Kendall Holstman sang with a tone of lovely quality and interpretative force. The words meant something to her and she told their story with feeling. The audience insisted on encores."—Karlton Hackett, Chicago Post.

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John Sample, American Tenor, to Sing Leading Rôles at Milan Opera



John Sample, American Tenor, and Fernando Tanara, Operatic Coach

John Sample, American tenor, who was chosen by Pizzetti to create the difficult rôle of *Sisera* in the première of his opera, "Deborah and Jael," at La Scala in Milan recently, has been offered a contract for the whole of the next carnival season at that institution. His success in the part was so emphatic that members of the Fascisti, who had previously objected to a foreigner's appearance in the part, withdrew their objection and took part in the ovation which he received from the Milanese. Mr. Sample is a native of Louisville, Ky., but has received all his musical education in Italy. At the outbreak of the war he returned to America, taking up his residence in his native city. He returned to Italy some years ago and has sung with much success in a number of cities. His rôle in the Pizzetti opera was coached with Fernando Tanara, who was formerly connected with the Metropolitan Opera House and later maintained a studio in New York.

WATERTOWN, N. Y.

April 7.—Esther Ormsby and Ella Shaw Robinson were heard in an enjoyable two-piano recital at the home of Mrs. John H. Treadwell on March 23. The program included Rubinstein's Concerto, Op. 70, played by Miss Robinson, with Miss Ormsby at the second piano; Arensky's Suite, Op. 15, and numbers by Saint-Saëns and Schütt.

CONNERSVILLE, IND.

April 7.—The Chaminade Club gave its annual concert in the high school auditorium on March 12 to a capacity audience. The assisting artist was Consuelo Couchman, 'cellist. The club sang three groups accompanied by Elizabeth Moore. Hazel Murphy was the able accompanist for Miss Couchman. The Clio Club presented Mrs. Edgar

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ARTUR BODANZKY.

BALDWIN PIANO

Stillman Kelley and Norvilla DeHaven, her talented pupil, in a recital at the home of Mrs. Ben Cole on March 13. Mrs. Kelley made a plea for more support by the club women of the city for good music. The Glee Club of the local high school recently gave a noon concert to the Kiwanis Club at the Hotel MacFarlan. The second annual Music Memory Contest was held here last week. There were forty contestants from the various schools. There were thirteen perfect scores which made it necessary for an elimination contest. The winner of the gold medal was Virginia Mount; the silver medal, Ruby Mathews, and the bronze medal, Virgil Miller.

A. A. C.

ALTOONA, PA.

April 7.—The Altoona Concert Series was brought to a close by the recital of Mme. Emma Calvé, at the Mishler Theater on March 9. The "Aria des Cartes" and the "Habañera" from "Carmen" were applauded enthusiastically. Yvonne Dienne was a capable accompanist, and gave a group of modern piano numbers. Elizabeth Hood Latta, president of the Pennsylvania State Federation of Music Clubs, gave a combined lecture and costume recital, under the auspices of the Altoona Music Club, in the Logan Room of the Penn-Alto on March 16. Laura N. Rickabaugh, president of the Altoona club, introduced Miss Latta, who spoke on "The Federation: Its Aims and Purposes." She sang groups of Spanish, French, American and miscellaneous songs delightfully. Arthur Glunt accompanied intelligently. In the group of miscellaneous songs Miss Latta had the assistance of the Duo-Art, loaned by the F. A. Winter Piano Co., with Mr. Ambruster operating it.

LILLIAN I. ROBINSON.

MANKATO, MINN.

April 7.—Coe Pettitt, a talented pianist still in his teens, who has for several years been a protégé and pupil of Fannie Bloomfield-Zeisler, gave a recital before the Mankato Music Club on March 6. He played with beautiful tone and much maturity of conception numbers by Bach, Beethoven, Chopin, Liszt and MacDowell. Ruth Black, pianist, and Hazel Cannada, soprano, of Minneapolis, accompanied by Marjorie Wright, were also presented by the Music Club on March 20 and gave an enjoyable program.

JESSIE RICE.

DES MOINES, IOWA

April 7.—Alpha Beta Chapter of Sinfonia Fraternity presented the Drake Trio, composed of Paul Stoye, pianist; Arcule Sheasby, violinist, and Franz Kuschan, 'cellist, in concert on Sunday afternoon, March 18. The program was a thoroughly enjoyable one, consisting of Smetana's Trio in G Minor, Op. 15; Brahms's Sonata for 'Cello and Piano in E Minor, Op. 38, and Goossens' "Five Impressions of a Holiday."

LIMA, OHIO

April 7.—Charles Wakefield Cadman and Princess Tsianina appeared before a large audience in Memorial Hall on March 20, in the course sponsored by the Women's Music Club. Mrs. Luah M. Butler, an ex-president of the club, member of several important committees at the present time, and very active in the musical life of the city, will sail shortly for Europe. She will spend a year in travel in Italy, France, England and other countries.

H. EUGENE HALL.

RAVENNA, OHIO

April 7.—A series of concerts is being planned for next season by the Carnahan Music House, which will sponsor appearances of the Cleveland Orchestra, Estelle-Gray-Lhevinne, violinist; Franklin Carnahan and a singer from the Chicago Civic Opera Association.

WILMINGTON, DEL.

April 7.—Tandy Mackenzie, tenor, won a pronounced success at his recital in the Hotel DuPont on March 21. He sang a group of lighter French songs, some English songs, and then gave his hearers a taste of his own Hawaiian melodies. Fern Sherman accompanied him excellently.

THOMAS HILL.

POUGHKEEPSIE, N. Y.

April 7.—A program of chamber music was given at the home of Mrs. J. Frank Hull on March 21 by the Gladys North Trio, composed of Gladys North, violinist; Lillian Littlehales, 'cellist, and Katherine Swift Warburg, pianist. The

trio played the Beethoven Trio in D, the Brahms Trio in C Minor and John Ireland's Phantasie in A Minor. Miss North and Mrs. Warburg played the second movement of a sonata for viola and piano by E. Harold Geer, organist at Vassar College. Election of officers was held and Professor George S. Dickinson of Vassar was elected president; Fred N. Morgan, vice-president; Mrs. J. W. Garrison, secretary, and May L. Reynolds, treasurer.

ELIZABETH EVELYN MOORE.

WISCONSIN CONTESTS HELD

Awards Made in Federation Events—
Schools Stage a Contest

MILWAUKEE, April 7.—Mrs. Wanda Frank Kuehlhorn, artist-pupil of Olga Marcan of the Milwaukee Institute of Music, was the winner of the piano contest sponsored by the Wisconsin Federation of Musical Clubs. The judges were Charles W. Dodge, Mrs. Georgia Hall Quick and Claudia McPheeters. The violin contest was carried off by Edith Persson, pupil of Pearl Brice of the Wisconsin Conservatory of Music. She will represent Wisconsin in the district contest. The vocal contest of the Federation of Musical Clubs did not come up to the required standard and no prize was awarded.

The first musical contest held by the music department of the West Allis schools resulted in the selection of a sight-reading team from McKinley School. The silver cup for the winning school was the gift of Mrs. Henry Meigs. So successful was this contest that Ernest Fahnestock, supervisor of music of the West Allis schools, will stage a contest along all lines of music next year. Mr. Fahnestock has 1000 pupils studying various instruments in classes. The lessons are free. Judges in the contest this year were Mrs. Clarence Hayward, Gretchen Schaefer and C. O. Skirwood.

A recital was given at the Pabst Theater for the suffering students in Austria and Germany by Ilse Bacher Maass, soprano, and Margaret K. Dieffenhaeler, pianist and accompanist.

O. SKIRWOOD.

HUTCHINSON, KAN.

April 7.—Margaret Matzenauer, contralto, was heard here in recital recently by a large audience. Georges Vause acted as accompanist and was also heard in a solo group. The St. Louis Symphony, Rodolph Ganz, conductor, gave two concerts on March 24. The matinee concert was for young people and was much enjoyed. The attendance at both concerts was large.

WASHINGTON, D. C.

April 7.—The artists contributing to the weekly concert at the City Club were Lucy Dickinson Marx, soprano, and Edythe M. Brosius, harpist. Mrs. Brosius played several numbers, "The Song of the Volga Boatman," and old folksongs being the most enjoyable. Miss Marx gave a number of songs and "Vissi d'Arte" from "Tosca." A feature of the concert was the singer's introduction of her own song, "Radiance," which was cordially received. Richard Lörleberg, 'cellist, with Mrs. William Von Bayer as accompanist, was the assisting artist at the spring concert of the Motet Choral Society on March 22. The program included two Motets, "O, Magnum Mysterium," by Vitoria; Benedictus, from Missa Choralis by Liszt, and the old Hebrew "Joshua," by Moussorgsky. Otto T. Simon conducted.

Frances Newson, soprano, sang at the service at the White Plains Community Church on Easter Sunday. On April 3 she was heard before the members of the Wednesday Club in Harrisburg, Pa.

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REINER FORCES CONCLUDE SERIES IN INDIANAPOLIS

Mme. Cahier Is Soloist with Visitors—
Paderewski Gives Recital—Civic
Symphony Heard

INDIANAPOLIS, April 7.—The concert by the Cincinnati Symphony, Fritz Reiner, conductor, the third and last of the subscription series of the Ona B. Talbot Fine Arts Association, was given before a large audience. Mme. Charles Cahier, contralto, was the soloist. The program included Wagner's Overture to "Rienzi," the Tone Poem "Death and Transfiguration" of Strauss and Beethoven's Symphony, No. 8. Mr. Reiner gave individual readings of these works. Mme. Cahier, who was in splendid voice, sang the aria, "Adieu, Forêts," from "Jeanne d'Arc" by Tchaikovsky, and the "Twenty-second Psalm" of Ernest Bloch. Continued applause brought two encores, "Home, Sweet Home," sung with harp accompaniment by Joseph Vito, and Clarence Forsythe's musical setting to James Whitcomb Riley's "There, Little Girl, Don't Cry," with Mr. Reiner at the piano.

The Murat Theater was filled to overflowing on the occasion of the appearance of Ignace Paderewski in recital on the afternoon of March 25. His program included the Mendelssohn "Variations Serieuses"; Beethoven's Sonata, Op. 57;

Schumann's Fantasia, the Liszt Etude de Concert and some Chopin numbers. The concert was under the management of the Ona B. Talbot Fine Arts Association.

The Indianapolis Municipal Symphony, led by P. Marius Paulsen, assisted by Mrs. G. Friermood, contralto, and Audrey Call, violinist, presented a pro-

gram at Caleb Mills Hall on March 28. With the exception of Rossini's "William Tell" Overture and "The Dance of the Hours" by Ponchielli, the program was made up of works of American composers, including a group of songs by MacDowell and violin numbers by Burleigh, Paulsen and Victor Herbert.

PAULINE SCHELLSCHMIDT.

HEAR YOUNGSTOWN ARTISTS

Monday Club Sponsors Interesting Event
—Tallarico in Recital

YOUNGSTOWN, OHIO, April 7.—Under the auspices of the Monday Musical Club four artists were presented in an interesting program in Moose Auditorium on March 19. Mrs. Elsie Stahlman, pianist, who located in this city only recently, gave Chopin's Nocturne, Op. 15, and Scherzo, Op. 31. She was given a warm welcome. Jacob Kaz, a twelve-year-old local violinist, showed promise of a brilliant future. Mrs. Alice Burgess Seirling, contralto, of Pittsburgh sang several numbers and responded to the insistent demands of the audience for an encore. Edward Kroen, tenor, of Rochester, N. Y., a student in college at Greenville, Pa., was warmly applauded. He also was forced to add an extra number.

Mr. Kroen assisted in the regular Sunday afternoon recital in Butler Art Institute, under the auspices of the Monday Musical Club and arranged by a committee of which Mrs. Charles J. Weick, contralto and voice teacher of this city, was chairman. Mrs. M. Harry Warner was accompanist at both concerts.

Pasquale Tallarico, pianist, of Peabody Institute, appeared in Ursuline Hall on March 18 in the third of a series of four recitals under the auspices of Ursuline Academy. His program included Bach's "Italian" Concerto; Sonata "Pathétique," by Beethoven; Sonata, Op. 11, by Schumann; Fantasia in F Minor, Valse in A Flat, Posthumous Polonaise in C Sharp Minor and Ballade in G Minor by Chopin. His audience was genuinely appreciative.

Harold Jackson Bartz has accepted the position of organist and choir leader at the First Presbyterian Church.

BLANCHE E. RUSSELL.

PONTIAC, MICH.

April 7.—A Lenten program was given at the Central M. E. Church Tuesday morning, March 27, for the members of the Tuesday Musical Club. Guest artists were Mrs. A. L. Roberts and Ralph Fleming, whose singing was cordially admired. "Gallia," by Gounod, was finely sung by Mrs. C. H. Purdy, soprano; Mrs. Robert Dawson, contralto; C. H. Purdy, tenor, and Ralph Fleming, baritone. Elizabeth Thorpe, organist, played three numbers, and Mrs. Nelda Sink was a satisfactory accompanist. A Civic Music League was formed at the Chamber of Commerce on March 29, sponsored by the Tuesday Musical Club.

MRS. W. F. JACKSON.

STAMFORD, CONN.—The Schubert Club presented Carolyn Finney Springer, contralto soloist of Christ Church, Greenwich, Conn., and Rubin Davis, violinist, in recital at the Woman's Club on March 14. Miss Springer was enthusiastically received in songs by Fauré, Tchaikovsky, Dvorak, Schubert, Beethoven and Ponchielli, as well as a modern American and English group. She added two encores. Mr. Davis displayed musicianship in numbers by Rode-Elman, Sarasate, Ambrosio, Rimsky-Korsakoff, Dimitresco-Vidas and others. Miss Springer was assisted at the piano by Brayton Stark and Mr. Davis by Ralph Douglas.

WICHITA WELCOMES ALDA

Soprano Admired In Concert—Program
By Local Symphony

WICHITA, KAN., April 7.—An audience of moderate size gave Frances Alda, Metropolitan Opera soprano a rousing reception at the Forum, Friday night, March 23, and followed her program with marked interest from beginning to end. Both in the arias from "Butterfly" and "Tosca" and in her shorter numbers Mme. Alda showed herself a fine artist. Lester Hodges, accompanist, played several solo numbers in enjoyable fashion. The concert was the third in the Hellar-Fritschy series.

The Wichita Symphony, P. Hans Flath, conductor, gave its third concert on March 26 before a large audience. The program was well performed throughout, though it seemed rather ambitious to attempt so heavy a number as the "Rienzi" Overture with so small a force. The soloist was Grace La Beau, a young soprano from New York who is visiting in this city. She was assisted in one of her numbers by a flute obbligato, played by L. M. Knowland. Mrs. Lucile Kells-Briggs was her accompanist.

Mrs. Lester Heckard, soprano, accompanied by Mrs. Lucile Kells-Briggs, sang a group of songs at a recent meeting of the Twentieth Century Club.

Mrs. Lucia Schmiedhausen-Wedel presented the following pupils in a recital last Saturday afternoon: Margaret Tschoep, Ruth Lampl, Doris Buschaw, Elizabeth Sinkhorn, Sylvia Danna, Dorothy Pinney, Margaret Pfaff, Josephine Menges, Marian Farmer, Laurene Mattingly, Mary Day, Milton Lampl. Pupils of Mabel Capron of the Fairmount College Conservatory of music lately appeared in recital at the college chapel. Evelyn King, Louise Fulton, Lois Stebbins, Walter Kessler, Mildred Orr, Edith Weed and Mary Hobart were heard.

T. L. K.

Gita Rapoch and Rebecca Davidson Give Recital in Trenton

TRENTON, N. J., April 7.—Gita Rapoch, soprano, and Rebecca Davidson, pianist, gave a joint recital here on March 14. Miss Rapoch sang the Ballata from "Pagliacci" and the "Vissi d'Arte" from "Tosca" with dramatic effect and was also heard in a group of lieder and American songs. Miss Davidson displayed a warm, rich tone and delicate coloring in the Chopin Nocturne in D, the Gluck-Sgambati "Melodie" and a Capriccio by Scarlatti. The Bach-Tausig Toccata and Fugue was played with vigor and clarity and the Twelfth Rhapsody by Liszt brought forth demands for an encore.

The annual spring tour of the St. Olaf Lutheran Choir, from St. Olaf College, Northfield, Minn., began on March 23 with a concert at Albert Lea, Minn. Cities of the Middle West are to be visited this season.

WALTER'S ST. PAUL ADIEU

Helen Stanley Soloist with Minneapolis
Orchestra in Notable Event

ST. PAUL, MINN., April 7.—Music-lovers exhausted every mode of enthusiastic expression at the farewell appearance of Bruno Walter as guest conductor of the Minneapolis Symphony. The close of a memorable performance of Beethoven's Eighth Symphony, Strauss' "Don Juan" and Wagner's "Rienzi" Overture brought continued applause and many a "bravo," evidence of emotions profoundly moved by an artist-conductor.

Mme. Helen Stanley, soprano, sustained her rôle of soloist with distinction. Beethoven's "Ah, Perfido" was her principal number. The fine quality of her voice was enhanced by a striking interpretation of the work's emotional content. Two songs of especial appeal were Wagner's "Träume" and "Schmerzen," with Mr. Walter's superb piano accompaniments.

FLORENCE L. C. BRIGGS.

GETTYSBURG, PA.

April 7.—The fifth and final recital on the Artists' Course was given by Ethelynde Smith, soprano, in the Brua Chapel on March 20. The program was tastefully arranged and Miss Smith achieved a notable success with her audience.

Phillip Gordon, pianist, and Elinor Whittemore, violinist, were heard in a joint recital at the Orpheum Theater in Muskogee, Okla., on March 30.



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MINNEAPOLIS BIDS WALTER FAREWELL

Guest Leader Receives Ovation—Helen Stanley an Admired Solo Artist

By Florence L. C. Briggs

MINNEAPOLIS, April 7.—The last appearance of Bruno Walter was on the occasion of a "Pop" concert by the Minneapolis Symphony. It was an event not soon to be forgotten. Every seat in the Auditorium was occupied. Five previous appearances of the distinguished conductor had clearly shown his powers and the large audience assembled for its last opportunity to greet him. Haydn's C Minor Symphony (B. & H., No. 9) was simply, clearly and beautifully set forth, while Schubert's "Rosamunde" music and Beethoven's "Leonore" Overture, No. 3, were deeply moving. Many times was Mr. Walter recalled, and friends crowded back stage to acknowledge their appreciation. Raymond Havens was the soloist. He gave a straightforward performance of Schumann's Piano Concerto and was doubly encored.

Helen Stanley, soprano, was a charming soloist at the fourteenth Symphony concert. With Mr. Walter at the piano, their performance of Wagner's "Träume" was fine beyond description. Beethoven's "Ah, Perfido," earlier on the program, was tonally and dramatically effective. The singer was repeatedly recalled and responded finally with an exceedingly beautiful performance of Schubert's "Gretchen at the Spinning Wheel." Beethoven's Symphony, No. 8, under Mr. Walter's baton, was played as one should always wish to hear it. The audience responded warmly.

The return of Henri Verbrugghen, after a four-weeks' absence, was marked by his appearance at the popular Symphony concert Sunday afternoon, April 1. Orchestra and audience received him cordially. The program was of a design to provide variety, interest and pleasure. Elgar's Prelude to "Gerontius" was the opening number, followed by Mozart's "Jupiter" Symphony. Modern French and Belgian composers were represented by the "Pavane pour une infante de-

funte" by Ravel and Four Old Flemish Folk-songs by de Greef.

Glenn Dillard Gunn appeared lately in piano recital at the First Unitarian Church under the auspices of the Mu Epsilon Chapter of Mu Phi Epsilon for the benefit of its scholarship fund. Two Choral Preludes by Bach-Busoni comprised the first group. This was followed by the Prelude, Fugue and Variations by Franck-Bauer, two numbers by Debussy, Impromptu by Carpenter and Liszt's "At the Spring." The final group was devoted to Chopin.

Fritz Kreisler's "Recital of Romantic

LEXINGTON, KY.

April 7.—Sergei Rachmaninoff, pianist, was heard at the Woodland Auditorium on March 13. His brilliant technique, exquisite tone coloring and unusual pedal effects will long be remembered here. His program included Beethoven's "Appassionata" Sonata, a Chopin group, his own Prelude in C Sharp Minor and Serenade, his arrangement of Kreisler's "Liebesleid," "Fairy Tale" by Medtner and "Campanella" by Liszt. An enthusiastic audience gave him many recalls. The concert concluded the fifth annual Artist Concert Series of Anna Chandler Goff, concert manager. The first of a series of Sunday afternoon concerts by the University of Kentucky Orchestra was given on March 11 at the University Chapel. An enthusiastic audience was present. E. A. Upham, tenor, of Christ Church Cathedral, was the soloist. MARY CAMPBELL SCOTT.

RICHMOND, VA.

April 7.—The end of the month brought a second concert by the Boston Symphony, under Monteux. This event attracted one of the largest audiences in years. Mary Lackland, local violinist, was presented in recital under the auspices of Grace-Covenant Church Ladies' Auxiliary on March 19, in the auditorium of the Women's Club. She was assisted by Lillian Beatey, soprano; Mary Bennett, contralto, and James Womble, accompanist. The program included Vieuxtemps' "Ballade and Polonaise," Burleigh's "Summer Idyl," the Dvorak-Kreisler "Slavonic Dance," and Kreisler's "La Gitana." G. WATSON JAMES, JR.

TUSCALOOSA, ALA.

April 7.—Erika Morini was presented by Maude Henerdon Walker in the third recital of a series at the Elks' Auditorium on March 21. The program included Bruch's Concerto in G, played with skill and artistry, and an excerpt from Nubay's "Violin Maker of Cremona." Harry Kaufman played artistic accompaniments. The University of Alabama Glee Club was presented at the Tuscaloosa High School on the morning of March 21, in the series of monthly musicales arranged by Stella S. Harris. TOM GARNER.



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Music," with Carl Lamson at the piano, was given before a very large audience which insisted upon a long list of encores. He played the Brahms G Major Sonata, the Mendelssohn Concerto and a group including Cyril Scott's "Lotus Land" and his own "Serenade du Polichinelle," transcription of the "London-derry Air," "Farewell to Cuchullain" and Two Sketches from Rimsky-Korsakoff's "Schéhérazade."

A late announcement makes public the information that Alfred Megerlin, concertmaster of the Minneapolis Orchestra, has resigned.

LOUISVILLE, KY.

April 7.—The eighth faculty recital, by Hassie Alderson, Mrs. Perry, Helen Seiveking and Theodore Richbourg, was given lately at the Y. W. C. A. Auditorium. Miss Alderson gave a very credible reading of Liszt's Concerto in E Flat. The First Modern Suite, by MacDowell, gave Mrs. Perry an opportunity to show her pianistic gifts. Miss Seiveking played Chopin's Andante Spinto and Polonaise. Mr. Richbourg, in Saint-Saëns' Concerto in C Minor, aroused enthusiasm.

ROBERT N. THOMPSON.

SPARTANBURG, S. C.

April 7.—Frederick W. Wodell, director of the Spartanburg Music Festival, made an admirable innovation in connection with the festival by giving, on March 27, a lecture on oratorio and thus furthering the public's appreciation of the oratorio program, which will be given the opening night, May 2. A feature of the evening was the singing, by the 400 chorus members, of several of the famous choral passages from the "Creation," "Elijah" and the "Messiah," which are included in the oratorio program of the festival. D. I. SPENCER.

SCHMITZ IN NEW ORLEANS

Zoeliner Quartet Also Heard in Concert in Southern City

NEW ORLEANS, LA., April 7.—Under the auspices of the Co-operative Cultural Clubs of this city, E. Robert Schmitz was presented in piano recital at the Shriners' Temple. The program included Ravel's "Jeux d'Eau," several Debussy numbers, Whithorne's "Times Square," the Toccata and Fugue in D Minor of Bach-Tausig, and a Prelude, Chorale and Fugue by Franck. Mr. Schmitz gave two programs on March 23 and 24.

Henri Scott, bass, sang at the Orpheum during the week of March 11.

The Zoellner String Quartet captivated a large audience on March 21, when it appeared under the auspices of the Saturday Music Circle at Gibson Hall, Tulane University. The artists' tone balance was superb. They were obliged to add two encores to a program containing the Schubert Quartet, Op. 135, No. 1; "Orientale," by Glazounoff; Alfred Hill's Quartet in B Flat (based on Maori themes), and numbers by Bragdon, Borodin and Naprook. In order that these concerts may be more fully appreciated, an introduction has been arranged in the form of a lecture-recital to be given at the Sophie Wright Auditorium.

The Polyhymnia Circle lately gave its fifth monthly concert with the following soloists: Paul Jacobs, tenor; May Braud, soprano; Mrs. Henry Ader, soprano; R. R. Monteil, baritone; Adrien Freiche, violinist, and Mazie Adkins, reader. The concerted number was the "Omnipotence," Schubert, with Mrs. G. M. Gahl as soloist. Mrs. Howard Tift and Mrs. Huard were accompanists.

HELEN PITKIN SCHERTZ.

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CHORUS FOR CHATTANOOGA

City's New Auditorium to Contain Large Organ—Orchestra Heard

CHATTANOOGA, TENN., April 7.—Chattanooga's new auditorium is nearing completion and will be fitted for any kind of concert and for grand opera. It will supply a long-felt want here, with two concert halls, one seating 1350 and the other about 5000 persons. A large chorus is already being trained by Howard Smith for future concerts in the new auditorium. An organ will be installed in the main auditorium.

The Chattanooga Orchestral Company, led by Joseph Cadek, was heard in a program under the auspices of the Music Club on March 30. The orchestra consists of thirty-six players, most of them pupils of the Cadek Conservatory. The program included a symphony by Haydn, a Slavonic Dance by Dvorak and Elgar's "Pomp and Circumstance." A

large audience filled the Courthouse auditorium for the event. Eloise Baylor, soprano, the soloist, sang five numbers in artistic style.

Chattanooga musicians gained the first prizes in the Tennessee State competition at Nashville in the contests for piano and violin. The winners, Lois Spencer, pianist, and Lester Cohn, violinist, will play again in the district contest at Chattanooga on April 26.

HOWARD L. SMITH.

NEWPORT NEWS, VA.

April 7.—In a recent music memory contest, participated in by 464 school children, gold and silver pins were awarded by the Peninsula Music Club and Peninsula Musical Association. There were 227 winners, an unusual number. Many pupils who did not win pins made scores averaging between ninety-five and ninety-eight. Works of Bach, Haydn, Brahms and Verdi were prominent on the test program given by local instrumentalists and singers. Ella M. Hayes, supervisor of music, was the director.

RUSSELL COFER.

AUGUSTA, GA.

April 7.—Giovanni Martinelli, tenor, and Flora Greenfield, soprano, were recently heard in a joint recital at the Bon Air-Vanderbilt Hotel. The ballroom was crowded to capacity. Mr. Martinelli's numbers included several operatic arias; Miss Greenfield's numbers were of a lighter nature. Both artists were in good voice and were well applauded. The music department of the Associated Women's Clubs of the Augusta District, gave a delightful program on last Saturday afternoon, at the studio of Miss Klebs. Those taking part were Mrs. T. E. Awtrey of Aiken, Helen Vincents, Emily Ray and Mrs. John Caldwell, sopranos; Con McAuliffe, tenor, and Charles Fulcher, violinist. Miss Klebs was the accompanist.

SCOTT NIXON.

MIAMI, FLA.

April 7.—Beatrice MacCue, contralto and member of the faculty of the Miami Conservatory, had a narrow escape from drowning in the surf at Hardie's Casino, recently. She was caught in an undertow and would have perished but for the assistance of her cousin, C. T. MacCue, of New York, and another bather.

RALEIGH, N. C.

April 7.—Luella Meluis sang to an enthusiastic audience at the Auditorium on March 22, under the local management of R. H. Merritt. On March 19 Mary Mildred Rodiger presented the following of her pupils in a song recital: Mary Perry, Louise Wynne, Hortense Badger, Miss Sawyer, Claude Winston, Ben Woodall, Caswell Riddle. Mrs. W. H. Wallace and Nellie Phillips Staudt were the accompanists. Beulah Rowland, soprano, of Rocky Mount gave her graduation recital at Meredith College on March 23. Ruth Goldsmith was the accompanist.

E. C. ZIGLATZKI.

HICKORY, N. C.

April 7.—Appearing under the auspices of the Hickory Music Club at its initial concert, Ethelynde Smith, soprano, gave much pleasure to a large audience. The fine qualities of her voice were brought out in the different groups of songs and arias. Miss Smith was very cordially received.

CHARLESTON, S. C.

April 7.—Erika Morini, violinist, delighted her audience on March 25 with an interesting program, and was recalled seventeen times. Max Bruch's Concerto in G Minor and Romance by Svendsen were beautifully played. Harry Kaufman was the capable accompanist.

VIRGINIA G. TUPPER.

NASHVILLE, TENN.

April 7.—Awarding of prizes in violin, voice and piano brought to a close the contest conducted for young professional musicians by the Tennessee Federation of Music Clubs, held here March 21 and 22. Lester Cohn, violinist, of Chattanooga, was awarded the prize of \$50 given by Mrs. Morris F. Temple of Chattanooga. Herbert Nichols of Clarksville, pupil of Mrs. Josephine Evans of Nashville, won the Federation's prize of \$50 in voice, and Lois Spencer of Chattanooga was awarded \$50 offered by Mrs. Whyte Bedford of Memphis in the piano contest. The successful candidates will compete on April 26 in a district contest in Chattanooga, and the winners in this will take part in a national contest in June. Geraldine Farrar was enthusiastically received by one of the largest audiences of the season when she appeared at Ryman Auditorium on March 21. Her assisting artists, Joseph Malkin, cellist; Harry Weldon, basso-cantante, and Claude Gotthelf, accompanist, also won favor.

MRS. J. A. WANDS.

ANNISTON, ALA.

April 7.—Mary Cook Cowherd, soprano, and Beatrice Tate Wright, pianist, both of Birmingham, were the soloists presented by the Birmingham Music Study Club on March 2 under the sponsorship of the Anniston Choral Club. Both were enthusiastically received and responded with extras. Russian music was discussed by the Anniston Choral Club recently at the home of Prof. and Mrs. C. M. Dorstor. The Birmingham Southern College Glee Club was lately heard by a large audience in the auditorium of the First Methodist Church.

MRS. RICHARD L. HOUSE.

CHARLOTTESVILLE, VA.

April 7.—The Hampton Quintet gave an interesting concert recently in the Delevan Church. The musical program consisted of Negro spirituals. The fifth and last of this season's McIntire Concerts was given in Cabell Hall on March 23. Louis Graveure was the artist presenting an interesting program. Arpad Sandor accompanied Mr. Graveure and gave a piano solo. On Palm Sunday special music was given at Christ Episcopal Church. The choir had the assistance of Frances D. Meade, organist; Alfred Swan and Clara B. Reider, violinists, and Samuel Arundale, cornetist. On March 28 this choir, led by Mrs. R. T. Webster, gave a performance of Stainer's "Crucifixion." The soloists were E. A. Jendrek, tenor, and J. F. Osbourne, baritone, both of Baltimore. The incidental solos were sung by John A. Morrow, baritone, of this city; Mrs. Webster, soprano, and Mrs. J. Taylor Twyman, contralto. Frances D. Meade was at the organ. On Easter Sunday night the choir of the First Presbyterian Church, Kirk O. Payne, organist and choirmaster, gave the cantata, "Victory Divine," by J. C. Marks. The soloists were Mrs. Robert Van der Voort and Mrs. T. A. Russow, sopranos; Mrs. Clem Fishburne, contralto; Lytleton Waddell, tenor; Sam Cheek, baritone, and Wilbur Welday, bass. The choir of the First Methodist Church gave a special musical program at both services Easter Sunday. Soloists were Mrs. Robert Allegree, Mrs. R. G. Miller, Mrs. Frank Gilmore and Mrs. R. T. Webster, sopranos; Charlotte Crawley, contralto, and John Morrow, baritone.

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CONTESTS HOLD CENTER OF STAGE IN ANN ARBOR

Winners of Music Memory Contest Are Announced—Schoolmasters' Club Forms Music Section

ANN ARBOR, MICH., April 7.—With the conclusion of three series of concerts, music-lovers have turned their attention to other kinds of musical activity, such as the state contest for young artists, the music memory contest and preparations for the May Festival. The winners of the memory contest have just been announced. The contest lasted six weeks and the interest it aroused is indicated by the large number of contestants, 1800 appearing for the elimination trial and 575 for the final. The Ann Arbor Times-News sponsored the contest, and merchants were liberal in donating prizes, 162 prizes amounting to \$1,400 being given. Musicians contributed their services generously, and the affair was a source of interest to the whole community. The contestants were divided into four classes according to age and experience, and forty prizes were given in each class. The winner of the \$150 phonograph offered in the adult class was John Korolishin, a student at the University of Michigan.

The Young Artists' Contest of the State was held in Grand Rapids on March 20. The winner of the voice contest for men was Thomas Dewey, a student at the University School of Music in Ann Arbor. Katherine Strong of Grand Rapids, a former student, won first place in the women's voice contest. A music section of the Michigan Schoolmasters' Club was instituted at the recent meeting here of that organization of state teachers. On March 29 a luncheon was held at the Michigan Union and it was decided to make this meeting an annual one. Charles A. Sink of the University School of Music pre-

sided, and music teachers of the state were present. William Norton, organizer and head of community music in Flint, Mich., was elected president for the coming year and Nora Hunt of Ann Arbor secretary. Papers were read by S. A. Courtis of Detroit, Roy Parsons of Highland Park, William Norton and Earl V. Moore of Ann Arbor. The Girls' Glee Club of the Ann Arbor High School gave several numbers. In the evening the Schoolmasters' Club was the guest of George Oscar Bowen, supervisor of public school music, and of the Ann Arbor High School Chorus of 400, who presented the "Messiah" in Hill Auditorium, with Mrs. Lorna Warfield, so-

SPRINGFIELD, ILL.

April 8.—The second concert of the Springfield Civic Orchestra, with Catherine Wade Smith, a Chicago violinist, as soloist, was given in the State Arsenal on March 22. The orchestra has become a valuable asset in the musical life of the city and was greeted by an audience which in size and interest was a fine compliment to Wallace Grieves and his musicians. One of the most delightful numbers of the program was Mendelssohn's "Italian" Symphony. Other numbers were "Salut d'Amour," by Elgar; "In Tiensin," by Savine, and an excerpt from "Eugen Onegin," by Tchaikovsky. Miss Smith displayed a tone that in its power and beauty was unusual. In the Romance for Violin and Orchestra, by Svendsen, her playing won warm applause. **NETTIE C. DOUD.**

BALTIMORE, MD.

April 7.—Clement L. Haile, pianist, was heard recently in recital in Knights of Columbus Hall. Among the numbers in which Mr. Haile was at his best were an Air by Pergolesi, two pieces by Schumann and a group of Chopin. He added a Nocturne by John Field as an encore.

prano; Doris Howe, contralto; William Wheeler, tenor, and Thomas Dewey, bass, as soloists.

A series of seven weekly recitals is being given by Clara Clemens under the auspices of the Matinée Musicale. Mme. Clemens' recitals comprise a cycle illustrating the evolution of song.

The final concert of the faculty recital series was given by the University Symphony on April 1. The soloist was Albert Lockwood, pianist, who played the Beethoven "Emperor" concerto. Another feature was a Bach suite for orchestra, adapted from the composer's shorter works by Albert Lockwood.

HELEN M. SNYDER.

PRINCETON, N. J.

April 9.—Alexander Russell gave his sixth recital of the season in Proctor Hall on the Frick memorial organ recently. It was an Easter program. The representative numbers were two excerpts from "Parsifal"; the "Good Friday Spell" and the March of the Knights of the Grail; Grand Chorus, "Alleluia" by Theodore Dubois, two Choral Preludes of Bach, and Sonata in C Minor by Ralph Baldwin. The orchestra of the Third Presbyterian Church, under the leadership of Martin Mayer, gave an interesting concert on March 26. The soloists were Miriam Steelman, soprano, and Charles Gilbert Spross, pianist. Mr. Spross played Mendelssohn's G Minor Concerto, Op. 25, with the orchestra. Two encores were demanded. Miss Steelman sang an aria from "Louise" by Charpentier. She has recently returned from a very successful Western tour and proved to be an artist of unusual ability. **FRANK L. GARDINER.**

Violinist Injures Hand, Gets Damages

ALBANY, N. Y., April 7.—Marie Harcourt of New York City, violinist, was awarded a verdict of \$10,000 damages against the Ten Eyck Hotel Company of Albany today in Supreme Court. Miss Harcourt was in Albany to fill a concert engagement on Feb. 25, 1922, and in returning to her room at the hotel fell from the elevator and injured a finger of her left hand. She demonstrated in court her inability to play the violin because of the injury. **W. A. H.**

OKLAHOMA CITY, OKLA.—Pupils of Mrs. Edla Lund were heard in recital in Mrs. Lund's studio recently. Those taking part included Dorothy Mayhew, Elizabeth Bedford, Edward Lund, Adella Broman and Jennie Lee Moore.

GIVE PAGEANT IN CAPITAL

Production of "Faust" Among Other Events of Washington's Week

WASHINGTON, D. C., April 7.—"The Fulfillment," a pageant written by Dr. Jason Noble Pierce, composed by Harry Edward Mueller, and directed by Estelle Wentworth and Albert Parr, was produced this week, following the successful pageant "The Triumphal Entry," by the same authors and directors, at the First Congregational Church. Several thousand persons witnessed the first spectacle and its success inspired the producers to continue their efforts.

"The Washingtonians" produced Gounod's "Faust" in English at the Central High School, April 3, 4, and 5, under the able leadership of the Rollin Bonds. The score was adapted to meet the requirements of what might be termed "light opera." J. Frank Duggan dominated the performance as *Mephistopheles*; Harry Stevens sang the title rôle capitally, and *Marguerite* was well enacted by Bessie Means. Raymond Moore was a vigorous *Valentine*, and Elsie Jorss was satisfactory as *Siebel*. Royal Tinker was *Wagner* and Cecile Sale *Martha*. Mr. Bonds has built up a fine organization, and deserves much praise.

R. B. Cowan of this city led the Amherst Glee Club in its concert here last Monday evening. Brown University musical clubs were also here during the week.

A recital by Eva Whitford Lovette, mezzo-soprano, and T. S. Lovette, pianist-composer, assisted by the students of the Lovette School of Music, was given last night at the First Baptist Church.

Charles Stratton, tenor, gave a program at the Art Center Thursday night.

The Capital Male Quartet has been fortunate in securing J. H. McCready, formerly of Butte, Mont., as its first tenor. Wilbur Wesley Gantz is the second tenor. Earl Carbaugh and Edwin Callow are the basses, and Mrs. Carbaugh and Mrs. Callow the accompanists. This quartet gave a program on March 31 at the Men's City Club and at the Press Club the same evening, while Easter Sunday they appeared at the "sing" given by the Community Music Association at the Central High School.

DOROTHY DE MUTH WATSON.

TULSA, OKLA.—Lillian C. Perkins-Trimble, for the past four years music critic of the *Tulsa Daily World*, is leaving this city to make her home in Kansas City. Mrs. Trimble will write on musical topics for the *Kansas City Star*.

Unanimous Praise of Critics for



Harriet Ware

Composer-Pianist

In programs of her own compositions with

John Barnes Wells

Tenor

Newark Star Eagle, March 20th, 1923

"The Contemporary Club of Newark filled the Broad Street Theatre yesterday afternoon to hear an ideal program for American women,—a joint recital by Harriet Ware, composer-pianist, and John Barnes Wells, tenor. It was all good United States Music, full of original ideas, well sung and well played. Miss Ware's songs are of musicianly fabric, woven with a dainty touch and yet veined with red blood."

Newark Evening News, March 20th, 1923

"All of Harriet Ware's songs are imbued with a spirit so in harmony with the themes and so spur the imagination of sensitive hearers that they have in their melodic curves, delicate coloring and light or deep feeling, the effect of finely wrought pastel paintings."

The Sunday Call, March 25th, 1923

"The Contemporary's annual musicale held Thursday afternoon at the Broad Street Theatre, filled to capacity, given by Harriet Ware and John Barnes Wells, proved one of the most acceptable ever given under club auspices."

Chambersburg Valley Spirit, March 19th, 1923

"From the first clear glad notes of Harriet Ware's 'Joy of the Morning' to the gloriously solemn tones of 'Stars,' her new song which ended the recital, every number on the program was a delight. We hope this concert may be an annual event at Wilson College."

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PRIMUS INTER PARES on the organ bench.—N. Y. Evening Post.

Recent Press Notices:

ALBANY JOURNAL.
February 8, 1923.—Mr. Farnam has been described as the faultless player . . . he deserves that title and a loftier one . . . not only a dazzling technician but a poet of tone. Mr. Farnam has the dash of a modern French organist, perfect clarity always and a registration that is simply peerless.

OBERLIN REVIEW (Oberlin, Ohio)
November, 1921.—There is perhaps no organist of today who manages his instrument with such almost uncanny ease and quietness, even at moments of greatest stress and brilliancy; while his skill in registration is remarkable, both as to his keen sensitiveness to all varying tone-colors of the instrument and his skill in producing them. Perhaps this was nowhere more vividly shown than in the Böllmann Fantasia, where the colors shifted so prismatically that one could almost imagine he heard a virtuoso orchestra instead of an organ.—Prof. W. T. Upton.

DAILY HERALD (Reading, Pa.)
March 31, 1922.—One can speak only in the superlative degree of the artistry of Farnam. So many laudatory opinions have been expressed by noted critics that it seems superfluous to add to what has already been written. However, the recital left such a profound impression that one feels appreciation must be expressed for Mr. Farnam's sincere effort to give to his Reading audience his best . . . One is tempted to think of Mr. Farnam's renditions as pieces of sculpture, finely chiseled and polished to the degree of perfection. Bravo! Mr. Farnam.—Henry F. Setbert.

CHRISTIAN SCIENCE MONITOR (Boston)
April 26, 1922.—Lynnwood Farnam is generally admitted to be one of the few outstanding organ players of our day.—Charles M. Stow.

THE PIONEER PRESS (St. Paul, Minnesota)
June 23, 1922.—If one can imagine a perfectly sane, calm, well-poised de Pachmann at the organ, one can come as near perhaps as possible to a realization of the Farnam manner of playing, yet this would not convey all . . . While I have heard many of the greatest organists, some of them of a past generation, including Guilmant, I never before heard such exquisite gradations, such delicate and varied shades, colors, tonal qualities . . . Only defect is perfection.—Wilbur Webster Judd.

THE DIAPASON (Chicago)
December 1, 1922.—The superb artistry of Mr. Farnam, firmly established in the hearts of all serious organ students in this country, was demonstrated again. Possessed of a flawless technique, intelligent musicianship, an unexaggerated conception of registration, scholarly interpretation, poise, sincerity and high ideals, Mr. Farnam occupies a position in the category of such artists and artistic organizations as Baur, Kreisler, the Philadelphia Symphony Orchestra, the Flonzaley Quartet, etc.—Charles H. Doernam.

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[Continued from Page 3]

for a quick result which, whether it pleases or no, shall startle and arrest. The conditions warrant everyone's being up to date, but, unfortunately, to be up to date is to be quickly out of date. The cry, "Be new!" is against the principles of the past creators, whose motto was "Seek beauty with character." The concrete means and technique are merely the messengers, not the message. Technique has grown by degrees as it was needed to express the message more fully, more simply, more forcibly, to bring the matter home to us with greater distinction and beauty. The technique has become so complex, the mediums so fluent, that it would seem easy for a composer to express himself spontaneously. But this is not the case. The technical side has begun to lure the modern musician more than the message, although he knows that we expect the message from him first and last. It is in the question of message and not in melody and harmonic form that our creators suffer, because they have forgotten the ancient truth that music is but a metaphysical and not a physical phenomenon.

Our Ancestors' Outlook

History tells us that the music of our ancestors was not a trivial amusement or a sport, nor was it a commonplace market product, but a sacred expression of their strongest emotions. It was either love, prayer, invocation or a memorable social ceremonial accompaniment. There was a halo of something

supernatural and divine that surrounded the origin of most of the immortal melodies. Like rhythm, sound, harmony and tones, their combined or dissected phonetic designs meant to the past masters something more than effect and virtuosity. The musical creations of the melodic era had for their creators an inner meaning and symbolic beauty values that each master acquired by means of meditation, dreams and inspiration. Music was something illusive and spiritual. Helmholtz called it the inner science of the mechanics of mental emotion.

The great musicians of the eighteenth century maintained that the construction of scales and the creation of melody were not arbitrary and physical functions, al-

though they depended on mathematical facts. The spiritual features of the mind are the real building stones with which the edifice of immortal compositions is set up. "Art creates," says Helmholtz, "as imagination pictures, regularly without conscious laws, designedly, without conscious aims." Lao Chin, the celebrated Chinese art critic, calls music "the inarticulate language of life's and love's mysteries, the allegoric utterances of gods of our distant tomorrows. Now it is a whisper of our hidden passion, then that of our forbidden dreams, or again a warning of our death. The tones, rhythms and melodic sequences are merely the physical vehicles of metaphysical messages, the audible speech of a silent spirit."

In the imagination of the Thibetan Lamas, music is a graveyard display of dead sound-bodies, killed by a musician's muscles in striking a string, blowing a pipe or exercising the membrane of the

human vocal organs. It is a floating thing of Time and enters our minds in a procession of different symmetrical symbols. The rhythm and tempo, pitch and harmonic sequences are nothing but the transformers of the physical values into metaphysical ones, which ultimately become living phantoms in our souls. Schopenhauer said that there exists an audible and an inaudible music. Before we grasp and hear the audible music, we perceive a silent one. The audible music begins where the silent one ends. Scriabine maintained that the esoteric meaning of musical values was more important than all the exoteric effects. The understanding of the symbols of rhythm and sound are just as vital in creating and appreciating music as they are in creating immortal paintings and poetry. Before something can be really beautiful it must pass the spiritual sanctuary of man and God—the altar of ideas, emotions, love and inspiration.

YORK, PA.

April 9.—Louise Walker, coloratura soprano, and Marguerite Walker, violinist, both of Baltimore, and Grace Ziegler, local pianist, were presented on March 26 by the Weaver Piano Company in the fifth of the series of Monday concerts sponsored by the membership committee of the Music League of York. An audience of over 1200 persons evinced hearty approval of the well-performed program. The Orpheus Quartet of Philadelphia, composed of Edna Harwood Baugher, soprano; Marguerite Barr, contralto; Philip Warren Cooke, tenor, and F. Willard Corman, Jr., baritone, on March 22 sang Lehmann's "In a Persian Garden" in costume for the benefit of the Protective Aid Society. Sascha Jacobinoff, violinist, was the assisting artist. Excellent accompaniments were furnished by Alton K. Dougherty. J. L. W. McCLELLAN.

SYRACUSE, N. Y.

April 10.—Margaret Matzenauer, contralto, was presented in recital at the Mizpah Auditorium on March 26, under the auspices of the Recital Commission of the First Baptist Church. She was enthusiastically received. At the regular meeting of the Salon Musicales recently, the program was given by Theodore Rautenberg, violinist; Gertrude Fell Osborne, soprano, and Harold Bryson, baritone. Mrs. Robert Hudson was the hostess and the accompaniments were played by Goldie Andrews Snyder, Ada Shininan Kinkaid and Geraldine Arnold. The concert was well attended. Preparations are under way for the music festival to be held April 30, May 1 and 2. Haydn's "Seasons" will be given and the Cleveland Orchestra will cooperate in the program. HAROLD BRYSON.

DES MOINES, IOWA

April 7.—Jascha Heifetz, violinist, was received by an enthusiastic audience in the Coliseum, at his recent concert under the local direction of G. F. Ogden. Paderewski, after an absence of ten years, made his appearance to an audience of 5000 persons. The Drake Trio: Paul Stoye, piano; Arcule Sheasby, violinist, and Franz Kusan, 'cellist, gave the concluding concert of the course offered by the Alpha Beta Chapter of the Sinfonia Fraternita, at Hoyt Sherman Place, on March 25. The second annual performance of the "Messiah" by the Bethany Lutheran Chorus was given recently. Helga Ricketts, soprano; Mrs. Paul Andreen, contralto; Roy Lundberg, tenor, and George Ricketts, bass, were the soloists. HOLMES COWPER.

GROVE CITY, PA.

April 7.—Flotow's "Martha" was given by members of the music department of Grove City College, under the leadership of Dr. Hermann Poehlmann at Carnegie Hall recently. The cast included Misses L. Campbell and J. Moser, and the following men singers: F. Poehlmann, P. Allen, G. Hill and E. Monazzi. A recent concert in the Grove City High School Lyceum Course included excerpts from Schubert's Symphony in B Minor and Wagner's "Lohengrin," played by an orchestra under Dr. Poehlmann's baton, and contributions by several of the previously named artists.

ATLANTIC CITY, N. J.

April 9.—The fourth in the series of March musicales in Chalfonte Haddon Hall was given by Giuseppe De Luca, baritone of the Metropolitan Opera Company, on the evening of March 24. He was assisted by Helen Hobson, soprano, and Lucile Orrell, 'cellist. The artists were cordially received and many encores were demanded.

Joseph Fuchs, violinist, will give a New York recital in the Town Hall on the afternoon of April 21.

HARTFORD, CONN.

April 7.—The Music Club of Hartford presented the Barrère Trio on the evening of March 21. The group's performance was one of the most charming of this kind given here this season. The sixth in a series of historical piano sonata recitals was given on March 28 by Aurelio Giorni at the Center Church House, under the auspices of the Hartford School of Music. Elsie J. Dresser will succeed Carl McKinley as organist at the Center Congregational Church. BURTON CORNWALL.

LEOMINSTER, MASS.

April 9.—Guy Maier and Lee Patterson appeared in two-piano recital at the City Hall on March 26 under the auspices of the Thursday Musical Club. This concert continued the policy of the club of giving to the Leominster public one concert each year of a type heard only in the larger cities. The pianists played in a masterly manner and the audience was enthusiastic. F. L. PERRY.

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"Miss Larsen interpreted her programme with unusual charm of personality. Liszt she plays with exquisite grace."—*Worcester Gazette*.

"She belongs in the front rank of women pianists."—*Norske Tidende*.

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Mme. Charles Cahier Repeats in America Her European Triumphs

(Portrait on Front Page)

MME. CHARLES CAHIER, American contralto, who has spent the last eighteen years in building a career of high importance in Europe and whose season in America this year has been a series of triumphs, was recently received with tremendous enthusiasm in Indianapolis, where she appeared as soloist with the Cincinnati Symphony. Mme. Cahier lived in Indianapolis for some years, having been taken there by her parents from her native Nashville when a mere child. It was in Indianapolis that she had her first singing lessons and began her musical career.

Besides being honored by the gift of the freedom of the city by the civic authorities, Mme. Cahier was the guest of honor at many social functions, including a luncheon by the Mu Phi Epsilon Sorority and a reception at the Art Institute by the Matinée Musicale. At the concert, after Mme. Cahier's solo number the applause was so prolonged that Fritz Reiner, the conductor, broke the no-encore rule and gave orders for a piano to be placed on the stage. He then

played for Mme. Cahier James Whitcomb Riley's "There, Little Girl, Don't Cry," which the singer had sung at her last appearance in Indianapolis, when the "Hoosier Poet" had been present and shared honors with her.

Mme. Cahier made her operatic debut as *Orfeo* in Gluck's opera at Nice in

DULUTH, MINN.

April 7.—The Duluth Matinée Musicale closed its season's activities with a meeting for active members followed by a luncheon on March 27. Mrs. E. Jack-Miller, president, presided. A total membership of 655 members was reported. The scholarship fund has reached the goodly sum of \$3,800. Lucille Thompson, pianist, has been the beneficiary of the fund during the past season, studying at the American Conservatory in Chicago. Mrs. John Millen is chairman of the Scholarship Fund. The following officers were elected: Mrs. Elmer F. Blu, president; Mrs. Arthur N. Collins, first vice-president; Mrs. Fred S. Bradbury, second vice-president;

1904, and has sung leading contralto rôles in practically all the foremost opera houses in Europe. She was decorated by the Kings of Sweden, Denmark, Bavaria, Württemberg and Bulgaria, by the Emperors of Austria and Germany, the Presidents of France and Finland, and the Grand Dukes of Hesse-Darmstadt, Lippe-Detmold, Oldenburg and Baden. This season in America Mme. Cahier has made eleven appearances with leading orchestras, besides giving innumerable concerts in various parts of the country.

Mrs. A. Miller McDougall, third vice-president; Geneva Dahl, treasurer; Maren Mendenhall, corresponding secretary; Mrs. W. W. Johnson, Federation secretary; Mrs. Ray Huey, librarian, and Leona Greiser, Mrs. Thomas Silliman, Mary Bradshaw, Gertrude Graves and Catherine McGregor, directors.

MRS. GEORGE S. RICHARDS.

NORTHFIELD, MINN.

April 9.—Ethelynde Smith, soprano, presented two programs of unusual interest under the auspices of Carleton College recently. At the organ vesper services Miss Smith sang two groups of songs and in the evening was heard in songs by Widor, Handel, Haydn and others. She was cordially received on both occasions.

WICHITA, KAN.

April 7.—In an endeavor to bring the St. Louis Symphony, conducted by Rudolph Ganz, with Carolina Lazzari as soloist, to as many Wichitans as possible, matinée and evening performances were arranged for March 26. The matinée was attended by more than 4000 school children, who listened attentively and showed real appreciation of the program, thanks largely to the work of Elizabeth Cannon, supervisor of music of the grade schools. For the evening performance a large audience again assembled. The orchestra was well received, and the vocal numbers of Mme. Lazzari, who is a favorite here, elicited hearty applause. This was the first visit of the St. Louis Symphony and the evening's performance was one of the series of municipal entertainments. Grace Marie Becker lately presented the following pupils in piano recital: Charlotte Lee, Arlene Brasted, Goldie Shepherd, Jacqueline Oliver, Viola

Shepherd, Maxine Lewis, Norma Louise Salter, Maurine Miller, Paul Becker, Pansy Forler, Helen Clark, Corinne Carlton. T. L. R.

RICHMOND, IND.

April 7.—Marie Kettering, head of the piano department in Earlham College, was the soloist for the sixth public high school orchestra concert, March 23, playing the first movement of MacDowell's Second Concerto. The orchestra gave a program which included the first movement of Beethoven's Symphony in C Minor, the "Rienzi" Overture, and "Dance Macabre," by Saint-Saëns. J. E. Maddy, director of the high school orchestra and supervisor of public school music, has announced the dates for the annual May Music Festival given by the school's music department as May 10 and 11, in the Coliseum. Five concerts are to be given with visiting soloists. The proceeds will go toward supplying musical equipment for the schools. Helen Eichorn, pianist, who was one of the winners of a State music contest within the past year, gave a recital before a large audience in the high school auditorium recently. She was assisted by Miss Rhea Crandall, young local soprano. ESTHER GRIFFIN WHITE.

HARTFORD, CONN.

April 7.—Emma Calvé appeared in a recital here the evening of April 2 at Parsons Theater. She was assisted by Yvonne Dienne, pianist. Calvé recalled the glories of former days by singing two arias from "Carmen." At the conclusion the audience remained standing and demanded many encores. Mrs. Fannie Goldstein, pianist, and Ida Yudowitch, soprano, appeared in a joint recital at Unity Hall on the evening of March 30. BURTON CORNWALL.

FLINT, MICH.—The final musical memory review program was given at Berston Field House on March 18. Mrs. D. H. Glass was chairman of the program that was given by the Dort School Orchestra, Iva Whitwell, director; Charles French, Mr. Everhart, Harold Spencer, Emily Hixon, Lucile Jolly, Mrs. H. M. Thweatt, Vivian Tripp, Mrs. Ralph Kriener and Eva Remington Fee.

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"The novel marionette entertainment made the recital seem like a fairy story. The clever program was extremely pleasing."—EVENING MAIL.

"Songs and piano solos purporting to come from active marionettes on a miniature stage were an effective illusion."—TRIBUNE.

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Boston Is Profoundly Impressed by German Opera Forces' Performances

Wagnerian Opera Festival Opens Two Weeks' Stay Auspiciously—"Meistersinger," "Tannhäuser," "Rheingold," "Lohengrin" and "Tristan" Among Works Presented—Gounod's "Redemption" Finely Given by Handel and Haydn Society—Jeritza Makes Successful Local Début

By HENRY LEVINE

BOSTON, April 7.—The Wagnerian Opera Festival opened its two weeks' stay at the Boston Opera House on Monday evening. During the first week, the first two operas of the "Ring" were given on the two matinées. "Die Meistersinger" opened the season and was followed on successive evenings by "Tannhäuser," "Lohengrin," "Tristan and Isolde," "The Flying Dutchman," and, for light fare, Strauss' "Die Fledermaus." The company of German singers gave sterling performances of the operas. They imbued their productions with the traditional Wagnerian spirit, evoking the atmosphere peculiarly indigenous to Germany. In their conductors, Eduard Moerike and Ernest Knoch, the Wagnerian company possesses directors of notable worth. With an orchestra of none too great numbers, both conductors produced sonorities in climaxes that belied the comparatively small size of their forces. The stage settings and effects under Theodor Latterman were also worthy of praise. The chorus acquitted itself capably, singing with dash and assurance.

The opening performance of "Meistersinger" was a memorable one. Only slight orchestral uncertainties marred the perfection of the performance. Walther was undertaken by Robert Hutt, who, suffering from a cold, was obliged to give way after the first act to Heinrich Knote. The latter gave an eloquent version of the "Prize Song." Friedrich Schorr gave a genial presentation of Sachs and sang the part with distinction. Desider Zador was Beckmesser. The David of Paul Schwarz was an effective bit of portrayal and singing. Alexander Kipnis gave a dignified presentation of Pogner. Benno Ziegler's Kothner was highly commendable. Editha Fleischer sang the rôle of Eva charmingly, and Emma Bassth sang Magdalene interestingly. Mr. Moerike conducted.

"Tannhäuser" was given Tuesday evening, with Mr. Knote giving a stirring performance of the title rôle. Benno Ziegler was a dignified Wolfram, and Kipnis was effective as Herrmann. Meta Seinemeyer sang Elizabeth beautifully, while Marie Lorentz-Hoellitscher gave a powerful version of Venus.

"Das Rheingold" was given at the Wednesday matinée. Theodor Latterman's Wotan was impressively sung and characterized. Desider Zador added to his laurels in sinister impersonations with a diabolic version of Alberich. Paul Schwarz gave appropriate lightness to Loge. Fasolt and Fafner were respectively taken by Alexander Kipnis and Erik Schubert. Donner and Froh were in the capable hands of Benno Ziegler and Johannes Scheurich. Harry Steier wailed effectively as Mime. Freia was charmingly sung by Marcella Roeseler. The importuning Fricka was well portrayed by Emma Bassth and the Rhine-daughters were effectively sung by Editha Fleischer, Meta Seinemeyer and Ottilie Metzger. Mr. Moerike conducted.

"Lohengrin" was the offering for Wednesday evening. Robert Hutt sang Lohengrin and gave a commendable performance. Elsa was finely characterized and sung by Else Wuchler. Friedrich Schorr essayed the scheming Telramund, and Marie Lorentz-Hoel-

litscher was Ortrude. Alexander Kipnis was eloquent as the King, and Benno Ziegler effective as the Herald. Ernest Knoch was the conductor.

"Tristan" Finely Given

The performance of "Tristan" Thursday evening was one not soon to be forgotten. In this opera the German company rose to unexpected heights. The orchestra under Moerike capably bore the brunt of Wagner's heaven-storming music. Mr. Knote as Tristan and Elsa Alsen as Isolde sang with sweeping eloquence. Alexander Kipnis lent fine dignity to his King Mark. Mr. Latterman made Kurwenal a forceful and sympathetic character.

Friday evening brought the performance of "Der Fliegende Holländer." Meta Seinemeyer continued her excellent work of the week in an effective portrayal of Senta. Mr. Hutt showed he had recovered from his illness in his performance of Erik. Mr. Kipnis's Daland was in keeping with the high standards established in his previous rôles. Mr. Schorr's singing was notable in his dramatic portrayal of the Flying Dutchman. Ernest Knoch conducted.

At the Saturday matinée the company outdid itself in a performance of "Die Walküre," which brought an ovation from the audience. In great measure was this due to the supremely fine conducting of Mr. Moerike. Honors for the afternoon fell also to Mr. Knote as Siegmund; Mr. Schorr as Wotan; Mme. Roeseler as Sieglinde; Mr. Schubert as Hunding; Mme. Alsen as Brünnhilde, and Mme. Metzger as Fricka.

For breathing space and light fare "Die Fledermaus" was a welcome foil to the ponderous music of the week. The principals sported through a gay performance of Strauss' delightful play. Harry Steier as Eisenstein gave evidence of real ability in farce. Editha Fleischer showed histrionic talents of a capricious nature in her portrayal of Adele. Marcella Roeseler was a flirtatious Rosalinde. Emma Bassth was Prince Orlofsky. Paul Schwarz was humorous as Alfred. Benno Ziegler found relief in Dr. Falke, and Desider Zador in Frank. Berthe and Francesca Braggiotti interpolated a charming dancing interpretation of "The Blue Danube" waltz. Otto Schwarz conducted.

Week Brings Many Concerts

The Handel and Haydn Society gave an impressive performance of Gounod's "Redemption," at Symphony Hall, on Sunday afternoon, before an audience that filled the hall to capacity. Mr. Mollenhauer's conducting was in harmony with the religious dignity of the music. His well-trained chorus gave excellent account of itself, singing with warmth and authority. Florence Hinkle, soprano, sang with fervor and beauty of tonal quality, and Merle Alcock gave a poignant rendition of the part of Mary. Richard Crooks, tenor, gave convincing proof of his vocal powers. Reinald Werrenrath sang the part of Jesus with fitting restraint and distinction. Clifton Wood, bass, showed zeal and enthusiasm in his dramatic singing of one of the Narrators. Edith Whitcomb Steeves, soprano, and Frank L. Whitcher, tenor, completed the list of soloists.

Maria Jeritza made her Boston début at Symphony Hall, Wednesday evening, before an audience of capacity size. She sang arias from "Alceste," "Die Tote Stadt," "Gioconda," and songs by Brahms, Strauss, Schumann, Duparc,

Debussy, Beach and Terry. Despite the limitations of the concert hall, the arias proved to be the most successful numbers of her program. In her purely concert songs, Mme. Jeritza revealed a warm and powerful voice. Walter Golde played tasteful accompaniments. William Wolski, violinist, assisted in the program.

The Harvard Glee Club closed its series of three Symphony Hall concerts Thursday evening, with Frieda Hempel as assisting soloist. For his final program, Dr. Davison included songs by Flemming, Sweelinck, Converse, two choruses by Ropartz dedicated to the Harvard Glee Club, songs by Fauré, Holst, Foote, Ballantine, Bach, and three folksongs arranged by Arthur Whiting. Of special interest were the songs by Ropartz, Ballantine's "The House Among the Trees," Converse's "Laudate Dominum," Holst's "Dirge for Two Veterans," and Foote's "Bedouin Song." The club sang with that refinement of tonal taste and with that expressiveness of shading which Dr. Davison has instilled in his men. Miss Hempel assisted the chorus in Fauré's "Hail, Goddess Ascending" from the "The Birth of Venus," and sang two groups of solos. Her singing was characterized as ever by unfailing sense of beauty and artistry.

Ashley Pettis gave his second Boston piano recital at Steinert Hall, on Friday evening. His program consisted of works by Brahms, Schumann, Chopin, Mary Carr Moore, Franck, and an ingratiating composition, "Mirror," by himself. Mr. Pettis proved himself to be a pianist of commanding ability. He has a fluent and well-grounded technique and a sense of pianistic values.

John Steel, tenor, sang at Symphony Hall on Sunday evening. He sang Rudolph's Narrative from "Bohème," and numerous songs by French, Italian, and American composers. Mr. Steel gave praiseworthy performance of Puccini's aria and of his concert songs. He endowed the latter with a lyric beauty, with warmth of feeling, and with commendable interpretative values. Conal Quirk played capable accompaniments.

Lucille Chalfant, soprano, gave a concert at Jordan Hall, on Monday afternoon. She sang Handel's "Sweet Bird," an aria by Meyerbeer, Cemorá's "Canta di Primavera," four songs by Densmore, songs by Hageman, Ganz, Farley, Clark, and Densmore's "Voice and the Flute." Miss Chalfant possesses unusual talents for the concert field. Her voice has genuine beauty of quality. Her coloratura showed careful training of a natural gift, while her purely lyric songs were sung with becoming graciousness and charm of style. Milton Smolen and Mr. Densmore played capital accompaniments. Louis Besserer played a violin obligato to Mr. Densmore's "Nocturne." August R. Roderman played the flute obligatos.

Plays for Boston Art Club

April 8.—Clara Larsen, pianist, pupil of George Proctor, gave a recital before the Boston Art Club recently, presenting a program of works by Scarlatti, Leschetizky, Griffes, Albeniz, Goossens, Carpenter, Dohnanyi, Henri Defosse and Mana Zucca. The audience was exceedingly cordial in its appreciation of the young pianist. W. J. PARKER.

NORTH ADAMS, MASS.—The newly formed Choral Society has elected the following officers: President and conductor, James Morley Chambers; vice-president, R. A. L. Watson; secretary, Stella Vadnais; treasurer, S. W. Potter; librarian, Louis Gazzaniga; executive committee, Grover C. Bowman, Mrs. William Shaw, Mrs. Park G. Canedy, Dr. A. Philie and M. O. Haggerty.

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Arranges Bakule School Itinerary

April 7.—A. H. Handley, acting for the Junior American Red Cross, has arranged the following itinerary for the Bakule School, comprising forty of the most gifted pupils of this famous institution, located in Prague, Czechoslovakia: Washington, April 18; Baltimore, April 20; Philadelphia, April 21; Pittsburgh, April 24; Indianapolis, April 26; St. Louis, April 30; St. Joseph, Mo., May 3; Omaha, May 5; Cedar Rapids, May 7; Des Moines, May 8; Minneapolis, May 11; Milwaukee, May 13; Chicago (Auditorium), May 16; the entire week of May 21-27 in this city, headquarters in Tremont Temple, with side trips to Pittsfield, Mass.; Bowdoin College, Brunswick, Me.; Wellesley College and Portsmouth, N. H. They will sing publicly in Tremont Temple, May 24. Mayor Curley will welcome them in the Aldermanic Chamber and a second recital will be held in Faneuil Hall. W. J. P.

Give Program of Native Works

April 7.—A program of American compositions was given by Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity of America, in its chapter rooms at the New England Conservatory of Music on Wednesday evening. The program included a Sonata for 'Cello and Piano by Frederick S. Converse, played by George Brown and Mary Madden; Harvey W. Loomis' Romance for the Sonata in C Minor and Lyric Finale, played by Stuart Hoppin, with the composer at the piano; songs a "Japanese Night Song," by Charles Bennett; "Where Blooms the Rose," Clayton Johns, and "Allah," Chadwick, sung by Benjamin Russell, with Mr. Bennett at the piano; Arthur Foote's Sonata for Violin and Piano, presented by Mr. Hoppin and the composer; three piano works, "The Night Winds," of Griffes; "The Aspen," Chadwick, and the first movement of the MacDowell "Sonata Eroica," Howard Godding. W. J. P.

Lasell Seminary Students Heard

April 8.—A recital by pupils of Lasell Seminary for young women was held recently at the College Hall. Barbara Cushing, Elizabeth Chandler and Marjorie Gifford were heard in piano numbers by Moszkowski, Jensen, Chopin and Grainger. Doris Lougee, violinist, gave intelligent interpretations of Tchaikovsky's "Chanson Triste" and "Pizzicato" by Delibes. Elizabeth Bristow, Elizabeth Irish, Phyllis Hessin, Helen Lightbody and Ethel Cole sang effectively songs by Chaminade, Weckerlin, Franz, Nevin, Densmore, Lotti and Schubert. The program was concluded with a piano ensemble, "Marche Militaire," by Schubert, played by Misses Lightbody, Davis, Schroer and Cummings. W. J. P.

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Sergei Klibansky, New York Vocal Instructor

Sergei Klibansky, who was one of the first of the New York vocal teachers to institute summer master classes in various cities of the country, will open his second season of special classes at the Theodore Bohlmann School of Music in Memphis on May 21, continuing until June 30. At the conclusion of this series, Mr. Klibansky will go to Seattle, where he will begin his fourth season of master classes at the Cornish School of Music on July 9, continuing for six weeks. Mr. Klibansky has been unusually active since his return from his mid-season holiday in Europe in January. He numbers among his pupils many who are appearing professionally, including Claire Dux, soprano, who has been studying with him daily for some time.

GREELEY, COLO.

April 7.—The fourth program of the Greeley Philharmonic, Raymond

Hunt, conductor, took place on March 25 at the Sterling Theater. The orchestra is composed of some forty-five members chosen largely from the conservatory of the Colorado State Teachers' College here and augmented by professional and semi-professional players of the city itself. The soloist for this program was Olga Sputh, soprano, who gave an excellent account of herself. The return from Europe of Lucy Delbridge, the concertmaster, has led to the formation of a string quartet whose members are Miss

CLUB EVENTS IN SEATTLE

Twilight Series Ends—Youthful Soloists Introduced

SEATTLE, WASH., April 7.—Eggert Stefansson, tenor, was presented under the auspices of the Icelandic Literary Society of Seattle on March 24. His accompanist was Doria Hamel McGrath. Mr. Stefansson's program was largely in his native tongue, but he sang other numbers in Italian, German, English and French.

The concluding concert of the Twilight Musicales series under the auspices of St. Mark's Church was given on March 25. Among several Seattle soloists were Thirza Cawsey, soprano; Francis J. Armstrong, violinist, and George Rogovoy, 'cellist. Leonore Friedland, Mrs. Frederick Bentley, and Irene Hampton-Thrane were the accompanists.

A mid-Lenten musicale under the auspices of the Women's University Club was given at the auditorium on March 25 by a women's double quartet, consisting of Mrs. Staude, Mrs. Swenson, Mrs. Bogley, Mrs. Burkheimer, Miss Schlageter, Miss Tee, Miss Eilenberger and Miss Poole. Katherine Lashley and Masa Furuya, violinists, played the Bach Concerto for two violins. James R. Harvey, tenor, and Jack Perine, pianist, were also heard.

In recent concerts of the Coliseum Symphony, led by Jacques Beaucaire, a number of young and promising soloists have been presented in the past month. Among those appearing were Iris Canfield, 'cellist; Theda Balyeat, soprano, and Carmen Frye, pianist. D. S. C.

Delbridge, first violin; Eugene Shaw Carter, second violin; Jerome Bunker, viola, and J. Scott Thompson, 'cello. At its last meeting in March the Fortnightly Musical Club, for nearly a score of years an institution of musical Greeley, voted to disband as a performers' club and to be reorganized in the Greeley Woman's Club. The recent appearance of Frieda Hempel here, under the management of Arthur Oberfelder, attracted an enthusiastic audience.

MARGARET SANFORD NEILL.

RUFFO STIRS PORTLAND, ORE.

Baritone, with Aids, Pays First Visit to City—Other Local Events

PORTLAND, ORE., April 7.—Titta Ruffo, assisted by Yvonne D'Arle, soprano, and Max Merson, pianist, made his first appearance here in concert on March 28 at the city auditorium under the local direction of W. T. Pangle. Many of Mr. Ruffo's compatriots were in the audience and joined in a veritable furore of applause. The baritone's main numbers were the "Brindisi" from "Hamlet" and the "Largo al Factotum" from "The Barber." Miss D'Arle's solos were followed by recalls and encores and Max Merson, soloist as well as accompanist, was also applauded warmly.

The Portland Symphony, led by Carl Denton, gave its fifth concert of the season on March 29 at the Heilig Theater. Olga Steeb, pianist, was the soloist. The orchestral numbers were the Brahms Symphony in D, the Prelude to "Parsifal," and Svendsen's "Coronation March." Miss Steeb played the E Flat Concerto by Liszt, the Etude in D Flat by the same composer, "The White Peacock," by Griffes, and "Seguidilla," by Albeniz. A large audience showed marked appreciation for the playing of the orchestra and Miss Steeb was recalled many times.

A chorus of 75 voices presented an exceptional program of sacred music at the municipal concert, Sunday, March 25. The choral work was directed by J. W. Belcher and the accompanists were Mrs. J. Harvey Johnson, pianist; Frederick W. Goodrich, organist, and Mrs. L. W. Waldorf, violinist.

The New England Conservatory Club met at the home of Mrs. W. B. Hamilton on March 28. Mrs. J. L. Schultz selected the program of ensemble music by Russian composers. Mrs. Schultz, Mrs. John Hall, Mrs. J. H. McKenzie and Edith McGinn played numbers by Tchaikovsky and Glazounoff, arranged for eight hands. Martha B. Reynolds and Agnes Love played duets by Borodin and Moszkowski. Mrs. E. C. Goddard read a paper on Glazounoff.

JOCELYN FOULKES.

SALT LAKE CITY, UTAH

April 7.—The Orpheus Club gave a concert at the First Methodist Episcopal Church on March 19. F. R. Sands, Howard Freeze and Frank Asper, pianist, were the soloists. The club was assisted by a small orchestra with Arthur Freber as concertmaster, Mrs. R. O. Burkhardt, organist, and Dorothy M. Brox, pianist. The ensemble numbers were well sung. William Wade Hinshaw's company in "Così Fan Tutte" played here recently. Irene Williams, the leading soprano, is a local girl. This was the last concert of the Musical Arts series, managed by G. D. Pyper.

MARK M. FRESHMAN.

SPOKANE, WASH.

April 7.—Carolina Lazzari, contralto, was presented in recital here on March 21 by the Spokane Symphony Society. She won her hearers immediately and held their admiring attention throughout a program considerably augmented by encores. Katherine Skedden was her efficient accompanist and made a solo contribution to the program. The ninth concert of the Spokane Orchestra, conducted by Leonardo Brill, was given at the Auditorium on March 26. The program consisted of four request numbers played for the Musical Memory Contest of the public schools. Five hundred children were present.

MRS. V. H. BROWN.

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DENVER MUSIC GROUPS RECEIVE WARM SUPPORT

Civic Symphony and String Quartet Heard in Capital Concerts—Flonzaleys and Helen Stanley Appear

DENVER, April 7.—The fifth concert of the Civic Symphony, on March 27, attracted an audience that tested the capacity of the big Auditorium Theater. The program included the Berlioz "Benvenuto Cellini" Overture, Saint-Saëns' G Minor Piano Concerto, with Barbara Loomis as soloist; the "Tristan" Prelude, the Andante from Haydn's "Surprise" Symphony, Debussy's "Afternoon of a Faun" and the "Cortège du Sardar" by Ippolitoff Ivanoff. Miss Loomis played the concerto with a tone that was always lovely and unforced, with technical fluency and with an elegance that gave individual charm to her performance. The audience bestowed appreciative applause upon the soloist and upon Director Tureman.

The Denver String Quartet gave the second of a series of subscription chamber music concerts at Wolcott School on March 23 before an audience that gave evidence of keen appreciation. Under the tutelage of Horace Tureman, the quartet has steadily gained in efficiency during the past few months and it stands today an organization worthy of serious attention in any community. Happily, there is a large enough citizen group interested in this sort of musical activity to give financial support and thus to warrant a hope in the permanency of the quartet.

The Flonzaley Quartet, with Helen Stanley, soprano, gave the last of the Oberfelder subscription concerts for the season on March 26. The remarkably unified ensemble of the Flonzaleys impressed the audience deeply. Miss Stanley was particularly admired in Nevins' "O, That We Two Were Maying," sung to the accompaniment of Clarence Reynolds on the great organ. He was also at the piano for her other numbers.

J. C. WILCOX.

SAN ANTONIO, TEX.—A recital by Dorothy Norton Smith, piano pupil of Frederick King, was given at the home of Mrs. Henry Drought on March 17. Mrs. Roy B. Lowe, contralto, assisted. A joint recital was given at the home of Mrs. Henry Drought by Amanda Haak, pianist, and Willetta Mae Clarke, violinist, pupils of Walter Dunham and Bertram Simon, on March 20. Mrs. Clara Duggan Madison presented a pupil in piano recital at her studio on March 16. Edward Heye, reader, a pupil of Marjorie Will, assisted. Maurine Johnson and Mary James, pianists of Boom Avon School and pupils of Walter Dunham, appeared in recitals on March 11 and 18.

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"TOSCA" GIVEN IN SEATTLE

City Welcomes Return of Alice Gentle
—Spargur Quartet Plays

SEATTLE, WASH., April 7.—The San Carlo Opera Company opened its Seattle engagement at the Metropolitan Theater on March 26 with Puccini's "Tosca." Alice Gentle, formerly of Seattle, was in the title rôle. A gala audience greeted Fortune Gallo's efficient company, and Miss Gentle won a personal success. Mario Valle as *Scarpia* and Rogelio Baldrich as *Cavaradossi* were the other principals. Carlo Peroni conducted.

The second concert of a series of evening chamber music programs by the Spargur String Quartet was given at the Women's University Club auditorium on March 20. The principal numbers of the evening were the Schumann A Minor Quartet and Smetana's "Aus Meinem Leben," besides a group of smaller numbers, all excellently played. The ensemble consists of John Spargur and Albany Ritchie, violins; George Kirchner, cello, and Hellier Collens, viola.

DAVID SCHEETZ CRAIG.

BELLOWS, CAL.

April 7.—May Peterson, soprano, was greeted by an enthusiastic audience in her appearance here recently. The recital proved to be one of the most interesting musical events of the local season. A program of four groups was presented, to which Miss Peterson was obliged to add many encores. Charles Touchette supplied excellent accompaniments.

TORONTO, CANADA

April 8.—An audience that filled Massey Hall on Easter Monday heard the annual concert of the "Festival of the Lilies," in which a children's chorus of 600 voices was heard to advantage under the leadership of Duncan McKenzie. An orchestra, selected from the staff and pupils of the high and grade schools did sterling work. Rosa Dexter McLeod, assistant supervisor of music, was the efficient accompanist for the chorus. The Easter services in the local churches were featured by music of a very high order. Both at the Easter and Good Friday services at St. James' Cathedral Stainer's "Crucifixion" was given in excellent manner by the choir under Dr. Albert Ham. The recitatives and solos were sung by E. W. Stonehouse, tenor, and

Percy Ham, baritone. The joint choirs of Old St. Andrew's and Timothy Eaton Memorial Church gave Bach's "St. Matthew Passion" on March 27, under the baton of Dr. Ernest MacMillan. Assisting soloists were Alfred Heather, tenor, and J. Campbell McInnes, baritone. Richard Tattersall was at the organ and Dr. Healy Willan at the piano. Two orchestras were conducted by Luigi von Kunits and Frank Blachford respectively. The final concert of the Hambourg Concert Society was marked by the debut of the Hambourg Vocal Quartet, composed of Mme. Lucia de Munk, soprano; Mme. Ruth Cross, alto; J. Elcho Fiddes, tenor, and W. Richard Curry, bass.

WILLIAM J. BRYONS.

LONG BEACH, CAL.

April 7.—During the third annual Harbor Industrial Exposition, held March 12 to 18, musical programs were given each afternoon and evening. Osa C. Foster, director of the Municipal Band, arranged special programs. An "International Artists' Concert" was given March 19 by Margaret Carahar, soprano, from Melbourne, Australia; Albert Angermayer, Hungarian violinist; Keaumoku A. Louis, Hawaiian baritone, and Mildred Pray, American pianist. Hague Kinsey has been appointed organist at the First Congregational Church. The Lyric Club, William Conrad Mills, director, assisted by Clyde Morris Gates, violinist, and Nicholas Devereux, pianist, lately gave a concert. Minerva Hall, supervisor of music in the public schools, spoke on "The Practical Application of Music" before the Parent-Teachers' Association of the High School March 20.

ALICE MAYNARD GRIGGS.

PHOENIX, ARIZ.

April 7.—Florence Easton, soprano, gave the fifth concert of the Musical Events Series at the High School auditorium March 28. Mme. Easton delighted her audience in everything she sang and gave many extra numbers. Passion Week brought all the city choirs in line with appropriate music. At the Presbyterian Church "Gallia" was sung and at Trinity Cathedral Dubois' "Seven Last Words of Christ" was given two performances. The Oratorio Society, a new organization, gave an interpretation of Gaul's "Holy City" with prominent local soloists and a chorus of 100 voices. Mrs. Harry K. Brown directed.

MRS. HELENA REDEWELL.

Los Angeles Music Week Will Launch Campaign for City Temple of Music

Petition Will Call for Bond Issue of \$2,500,000 for Hall of Music—Novelties from British and American Pens Presented—Stirring Easter Service Choral Celebration

By BRUNO DAVID USSHER

LOS ANGELES, April 7.—Plans for the second Los Angeles Music Week, May 19-26, are developing successfully. It is the purpose of the Executive Committee to make Music Week the source of permanent musical achievements of a civic nature, such as the signing of a petition for a bond issue of \$2,500,000, to be used for the erection of a Municipal Temple of Music and Arts. An effort will be made to have this voted on at the next city election. This would give Los Angeles a civic auditorium.

The Philharmonic String Quartet made a fine impression in Borodine's Quartet in D, No. 2, at the eleventh concert of the Chamber Music Society on March 30. A song by Arthur Bliss, the English composer, was heard here for the first time. Mona Hayes Hastings sang his "Madame Noy," with accompaniment for flute, clarinet, bassoon, harp, viola and double-bass, played by André Maquarre, Pierre Perrier, Max Fuhrman, Alfred Kastner, Emil Ferir and Ernest Huber, respectively. The vocalist and instrumentalists portrayed admirably the quaint humor of the work and a repetition was demanded. Schubert's Octet, Op. 166, closed the program.

Allard de Ridder, Los Angeles composer, was cordially received when the Philharmonic Orchestra gave the first performance of his Symphonic Poem, "On the Ocean Shore," under his baton at the Easter Sunday Popular Concert. Walter Henry Rothwell gave effective readings of "Coronation March," by Meyerbeer; "Peer Gynt" Suite, No. 1, by Grieg; Dream Pantomime from "Hänsel and Gretel"; Liadoff's "Baba Yaga"

and the "Rienzi" Overture. Leon Goldwasser, violinist, was heard to advantage in Wieniawski's "Polonaise Brillant."

More than 5000 persons assembled at Hollywood Bowl, the great open-air amphitheater, and joined in a stirring Easter sunrise choral celebration under the baton of Hugo Kirchhofer. The celebration was managed by Mrs. J. J. Carter, Hollywood's "musical god-mother." The traditional program of the Philharmonic Orchestra was omitted owing to weather conditions.

Plan Visit of Chicago Forces

Clark S. Shaw, manager-general of the Chicago Civic Opera Association, is arranging details for the California engagements of that organization with L. E. Behymer. The company will come to the coast in the spring, though the dates have not yet been definitely settled.

Homer Grunn, Los Angeles composer-pianist, who has made extensive studies of the life in the Indian pueblos of New Mexico, has composed two new songs, "Song of the Mesa" and "Indian Love Song," based on native themes, to lyrics by Juanita E. Roos and Charles O. Roos.

The Zoellner Quartet has returned to Los Angeles from its twelfth transcontinental winter tour. The Zoellner Conservatory, though only in its third term, has been considerably enlarged to accommodate the increased enrollment.

Dorothy Jardon, soprano, has opened a two-weeks' engagement at Loew's State Theater, one of the large picture houses.

Mischa Levitzki, pianist, thrilled a large audience on March 31 in a recital under the management of Carolyn E. Smith.

DENVER, COLO.

April 7.—Under the baton of Clarence Reynolds, an elaborate Easter concert was given before an audience of 7000 persons at the city Auditorium, Sunday afternoon. With the Municipal Chorus of 150 voices, an orchestra of forty-five, the great organ and soloists at his disposal, Mr. Reynolds produced some imposing effects. Following two numbers by combined orchestra and organ, and solos with orchestral accompaniment by Mrs. Harry E. Bellamy, soprano; Mrs. Mildred Ruhge, contralto; Allan Grubb, tenor, and Roy Hinman, basso, all forces united in a performance of Rossini's "Stabat Mater." Of the soloists, Mr. Grubb alone was new to this public, and his clear voice and excellent musicianship made an excellent impression. An introductory feature to the concert was the première of a new "Hymn to Colorado," the text by Mrs. Lillian Spencer and the music by Althea Jewel-Rutherford, both of this city. Both text and music have dignity and intrinsic beauty and are combined into a stately hymn. It was excellently sung by Forrest Rutherford, baritone and husband of the composer, with the Municipal Chorus joining in the refrain.

J. C. WILCOX.

JAMESTOWN, N. D.

April 7.—Balfe's "Bohemian Girl" was sung by students of the music department of Jamestown College, under the leadership of G. C. Ringgenberg of the faculty, in Voorhees Chapel on March 27 and 28. The cast included Margaret Fairweather as *Arlene*, Maurice Bouer

as *Thaddeus*, Margaret MacInnes as the *Gypsy Queen*, Harold Miller as *Count Arnheim*, Peter Vellenga as *Devilshoof*, and, in other rôles, Christine Colvin, Elwood Fahl, Wesley Smith, Florence Dittmer, Merle H. Forman, Elizabeth Kroeze and Elaine Thomas. The instrumental ensemble was led by Ruth Zimmerman and Marguerite Hood at the organ and piano. Elizabeth Muncy, voice instructor in the College, was dramatic coach of the production. At the first annual contest of the College Glee Clubs of North Dakota, held in Valley City on March 23, first place was awarded to the Men's Glee Club of Jamestown College, G. C. Ringgenberg, conductor.

PUEBLO, COLO.

April 7.—A music festival will be held here in the week of April 15, and during that time Music Week will be observed in accordance with the city's annual custom. The Colorado State music contest and the district contest will also be held here in addition to the state conference of the Colorado Federation of Music Clubs. The Music Week committees are headed by Dr. W. F. Singer. The final concert, April 20, will be given by the large foreign population of the city, when thirteen nations will present their folk-songs.

EDA ATKINS.

A new song, entitled "In the Dark, in the Dew," by Wilfred Pelletier, assistant conductor at the Metropolitan Opera, is being featured on concert programs by Marie Jeritza and Marie Sundelius, both of the Metropolitan.

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Singers Head List of Week's Recitalists in New York



HERE was a slight increase in the number of concerts and recitals in New York last week over the figures for the previous seven days.

Singers headed the lists, about a dozen being heard in various individual and joint programs. Seven pianists appeared, but only two violinists. There were three choral events, programs being given by the New York Oratorio Society, the Rubinstein Club Chorus and the St. Cecilia Club.

Chartier-Largie, April 2

Louis Chartier, baritone, made his bow to New York in recital in Aeolian Hall on the evening of April 2, assisted by Mildred Largie, pianist. Mr. Chartier's voice and singing were of such a high order that one wondered why New York had not heard him before. He began with an air from Grétry's "Richard Cœur de Lion," establishing himself at once as an artist of distinction. His second group, of practically all unknown songs, was also well presented, "Tout Gai," by Ravel, and "L'Agneau de Dieu," from Couteur's "Jean le Précurseur," being especially well sung. In his second operatic number, "Nemico della Patria?" from "Andrea Chenier," Mr. Chartier disclosed such fine dramatic style as to suggest the experienced operatic artist. The final group in English, which included songs by Beach, Wells, Taylor, MacDowell and Kramer, showed Mr. Chartier's ability as a singer of our native songs. The voice is one of volume and long range, excellently produced from top to bottom, a trifle over-brilliant in timbre perhaps, but firm in intonation and, in fact, every other attribute. It would be difficult to pick flaws in Mr. Chartier's singing, it is so good. Miss Largie displayed a fluent technique as far as playing a lot of notes was concerned, but they were not invariably the right ones. She pedaled badly in the Bach D Minor Fugue, and showed a tendency in other numbers to play "with expression." Also, her quality of tone was not especially sympathetic. Wilfrid Pelletier, who accompanied Mr. Chartier, threatened to overwhelm the singer most of the time. J. A. H.

Virginia Myers, April 2

Virginia Myers, dancer, gave an interesting program in Carnegie Hall on April 2, assisted by a small orchestra under the leadership of Harry Bennett. Her numbers, for the most part, were interpretations of modern composers, and favored the lighter and more popular vein. Each of the three groups was preluded by an orchestral number. Miss Myers proved to be an accomplished danseuse, with intelligent and well defined ideas regarding the musical content of the compositions she elected to interpret. There was grace in her movements and variety in her moods, combined with a technical skill that was adequate. Herbert, Rachmaninoff, Schubert, Achron, Waldteufel, Rimsky-Korsakoff, Cui, Ring, Massenet and Poldini were the composers illustrated, and the orchestra played numbers by Bohm and Herbert. S. D.

Constantinos Petropoulos, April 2

Making his debut in New York, Constantinos Petropoulos, a Greek tenor, assigned by rumor to the Metropolitan Opera Company, or, alternately, to the Chicago organization, uncovered an organ of much power at the Town Hall on Monday evening of last week. Ticket-holders, who arrived at 8.15, found the hall in darkness, but placards indicated that the concert would begin at 9. There was a further delay before the tenor was rapturously received by an audience of his compatriots, an audience somewhat limited in size. Mr. Petropoulos made no pretensions to the refinements of the recitalist, but let his countrymen have it hard and strong, in the manner of one schooled in the routine of an opera house where volume means everything. There was some good tone in his quieter passages, but less certainty

than in the more dramatic flights. In robust phrases he lacked nothing in confidence. He sang loudly, not without some roughness, and there was no marked precision in intonation. His numbers included "Celeste Aida," "E lucevan le stelle," from "Tosca"; "O Paradiso!" from "L'Africaine"; the "Terra Addio," from "Aida" with Laura Robertson of the Metropolitan, and the familiar duet from "Forza del Destino" with Alfredo Gandolfi. Miss Robertson sang several numbers with vocal grace and was also effective in the duet. Mr. Gandolfi used his baritone voice in arias and songs, and Giuseppe Adami played violin solos. A. Dell' Orefice furnished most of the accompaniments. P. C. R.

Rubenstein Club, April 3

The chorus of the Rubinstein Club, assisted by Helen Leveson, mezzo-soprano, and Amund Sjovik, baritone, gave its third private concert of the season in the ballroom of the Waldorf-Astoria on the evening of April 3. The ensemble, under the leadership of William Rogers Chapman, did some effective singing in "O Lovely May" by German; "Body and Soul" by Kramer, arranged by Barlow; Sullivan's "The Lost Chord" and numbers by Underhill, Warner, Winston, Shelly, Forsyth, Moszkowski and others. Miss Leveson, the gifted artist-pupil of Mme. Gina Viafora, sang with taste and opulence of tone "Connais tu le pays," from Thomas' "Mignon," and songs by Strauss, Samuels, Rosbach and Curran. Mr. Sjovik disclosed a baritone voice of beautiful quality and much power, and he sang artistically and with sincerity. His program included songs by Sinding, Hallén, Huhn and Purcell, an aria from Halévy's "La Juive," Schumann's "The Two Grenadiers" and "Don Juan's Serenade" by Tchaikovsky. H. C.

Fuchs-Portnoff, April 3

Don Rinardi Fuchs of Vienna, tenor, who appeared with Leo Portnoff, Russian violinist, in recital at the Town Hall on April 3, was heard in arias from "Andrea Chenier" and "La Juive," a Schubert group and several miscellaneous numbers. Mr. Fuchs has a voice of agreeable quality, but his production is too restricted, and his vocalization in the high ranges was attended by a good deal of effort. He sang with decided expression, however, and his sense of values in some of the Schubert songs was admirable. Mr. Portnoff and Julius L. Shandell, pianist, played the "Moses" Sonata in D Minor, composed by the violinist. This work is apparently based upon incidents in the life of Moses, but the music bears very little relation to the importance of the subject or to the selected texts of Scripture which were printed upon the annotated program. In fact, the Sonata is for the most part light and superficial, agreeable to the ear but nothing more. Except for a couple of stately themes in the first and

last movements, it is largely comprised of bravura display and dance rhythms. Mr. Fuchs and Mr. Portnoff were repeatedly recalled. A. W. Binder was Mr. Fuchs' accompanist. P. J. N.

N. Y. Oratorio Society, April 4

The third concert of the season by the Oratorio Society of New York, under Albert Stoessel, in Carnegie Hall on Wednesday evening of last week, was devoted to a cappella works. Excerpts from Bach's Motet, "Jesu, Priceless Treasure," opened the program, and the first performance of Rosario Scalero's Motet on Words from "The Lamentations of Jeremiah" disclosed an effective work modeled upon old specimens of this type of composition, including a fourth section in canon style. The first part of the program included also Purcell's beautiful "Thou Knowest, Lord, the Secrets of Our Hearts" and a most successful "Crucifixion" Motet by Werner Josten, in which the bass solo was sung by Edwin Swain.

George Barrère played with his familiar artistry two groups of flute solos between parts of the program. Works by Gluck, Leclair, Chopin, Debussy and other composers were given, with piano accompaniment by Edna Stoessel.

An attractive series of folk melodies in arrangements by modern composers included two fine British works, the Manx "Mannin Veen," adapted for four voices by R. Vaughan Williams, and an especially effective arrangement for mixed voices by Gustav Holst of the Hampshire folk-song, "Swansea Town." America contributed Eric DeLamarter's "June Moonrise," Deems Taylor's arrangement of the Belgian "Vie Rustique" for three-part chorus of women's voices, Philip James' setting of Longfellow's "I Know a Maiden Fair to See," and an arrangement for mixed chorus by Humphrey Mitchell of "Deep River." Hugh Priestley-Smith's "Dance of the Sword" closed the latter half of the program.

The singing of the chorus, on the whole, fell a bit below its achievements on certain former occasions. This was through no fault of Mr. Stoessel, who conducted with authority and achieved a fine balance and range of dynamics. The material had a certain sameness, and, too, the voices of the choristers in some instances seemed to lack color and resonance. An organ was employed to support the voices in several numbers—in itself, a rather doubtful artistic procedure. R. M. K.

Solomon Golub, April 4

Solomon Golub, the Jewish singer, composer and poet, gave a program of his own compositions in Wurlitzer Auditorium on April 4, with the assistance of Igor Akhramoff, 'cellist, and William Heifetz, pianist. The program was divided into four parts, under the titles "Phases of My People's Life," "Youth and Longing," "Mother and Childhood" and "Album Leaves." To these was

added two solos for 'cello, "Grandfather's Tale," and "A Sabbath Mood" from his unfinished opera, "In Cholum Light Wein Glick." Mr. Golub displayed an agreeable voice and expressed the mood of his compositions with clarity. S. D.

St. Cecilia Club, April 5

There was an element of novelty in the concert of the St. Cecilia Club, in the Waldorf-Astoria Ballroom on Thursday of last week, in that an orchestral accompaniment is not a customary feature of its programs. The results justified the innovation, however, and seldom has the chorus, under the skilled leadership of Victor Harris, been heard to better advantage. There was a hint of hesitancy and indecision at times, but the singers soon found themselves and sang with a sonority and richness of tone that was frequently stirring. As usual Mr. Harris' admirable "Invocation of St. Cecilia" opened the program. The composer has displayed as much ability in his scoring of the work for orchestral accompaniment as in his fine writing for the chorus. Rimsky-Korsakoff's "A Song of India" was followed by Cyril Scott's piquant "Don't Come In, Sir, Please!" Horatio Parker's rather commonplace and uninspired "The Lamp in the West" was offset by Morley's "It Was a Lover and His Lass," sung with delicacy and finesse. Henry Hadley's "Sleep Song" was given a first performance in New York. It is skillfully written and scored, with a nicely sustained melodic line. Arthur Foote's setting of Kipling's "Recessional," written for the club, was rich in texture and virile in spirit. The chorus sang it with fine understanding.

The second part of the program was given over mainly to Deems Taylor's Cantata "The Highwayman," to the verses of Alfred Noyes. It is a stirring work with many passages of real beauty. Mr. Taylor has shown consummate musicianship in the use of his material and his handling of both the chorus and orchestra. Throughout there is a remarkable understanding and illustration of the words. The chorus was at its best in this work. John Barclay, baritone, was the assisting soloist, and in a group of folk-songs and the incidental solos in the Cantata he sang with smooth beauty of tone and admirable diction. S. D.

Lucille Oliver, April 5

Lucille Oliver, pianist, who made her New York debut two years ago in Aeolian Hall, was heard in recital in the same auditorium on the evening of April 5. Miss Oliver presented a program of widely contrasted numbers, beginning with a Prelude and Fugue in C Minor by Bach coupled with the same composer's Italian Concerto. An ultra-modern group included pieces by Leginska, Bernard, Goossens and Ravel, and the artist returned to normalcy with three Chopin numbers. Miss Oliver has a well-developed technique and plays with fluency. Her tone, however, might be a trifle more suave, and, in louder passages, less bombastic. The Fugue was well played but the Concerto seemed very long. In the modernistic works Miss Oliver displayed much verve and those who like cacophony from the keyboard must have taken much joy in the group. The audience applauded these numbers especially, and Goossens' "Hurdy-Gurdy Man" had to be repeated. The more conservative, however, may have shuddered at the thought of the dreams of the baby lulled to sleep with Ethel Leginska's dissonant Cradle Song. The Chopin group was interestingly played. The audience, which was one of size, was enthusiastic throughout the program. J. A. H.

Donald Fiser, April 5

Donald Fiser, baritone, disclosed a voice of much promise at a recital in Rumford Hall on Thursday evening of last week. His voice is one of excellent quality, and he uses it with a considerable degree of skill. His ringing high tones found opportunity for display in the "Eri tu" aria from Verdi's "Masked Ball." He demonstrated his ability to sing a lyric phrase and showed also that dramatic possibilities do not escape his

LOYAL SUBJECTS PAY FEALTY TO "MIKADO"

Famous Comic Opera of Gilbert and Sullivan Greeted with Enthusiasm

Despite the changes wrought in the world in recent years, the original constitution of the Town of Titipu remains as it was conceived. It may also be remarked that the elevation of guns is a subject which does not trouble the gallant officers of H. M. S. Pinafore, but the question of disarmament treaties scarcely enters into the realm of the practical in the politics of the "great Mikado, virtuous man," who lords it in Titipu. He is a man of simple faith who measures out simple punishments for transgressors, something with boiling oil in it, perhaps; but he never loses the love of his subjects, scattered over the earth as they may be. A few of these subjects who live in New York gave renewed expressions of fealty last week, and deferred, if not with the grace, certainly with the fervor of the gentlemen of Japan who figure in lively paint "on many a vase and jar—on many a screen and fan." This "Mikado," the glorious potentate of Gilbert and Sullivan, may have been a

little travel-stained and weary, but he had all his old-time minions with him, Ko-ko with his snickersnee (De Wolf Hopper in private life), and Pooh-Bah, the sneering person descended from "a protoplasmal primordial atomic globule" (known to his friends off-stage as Herbert Waterous), Katisha, the daughter-in-law-elect (described as Bernice Mershon when her charms are not limited to the celebrated left shoulder-blade and much admired right elbow), and the others, Nanki-Poo, Yum-Yum, Pitti-Sing and Peep-Bo. The Mikado (Arthur Cunningham) was quite himself.

It is often declared that Gilbert and Sullivan does not pay. Well, this "Mikado" was a popular-priced person, and the big theater was crowded from floor to ceiling at the end of a week's run, and the enthusiasm was good to see. All the favorite numbers were loudly applauded, and one came away with the suspicion that Gilbert and Sullivan was what the public not only wanted but craved. At least there was a popular impression to that effect. It is several years since the Mikado declared his intention to make the punishment fit the crime on Broadway. On this occasion he did it in Newark, N. J., at the Shubert Theater. In New York they say it does not pay. P. C. R.

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New York Concerts and Recitals

[Continued from page 40]

attention. His program included Pergolesi's "Nina," Gustave Ferrari's "Le Miron" and numbers by Brahms, Strauss, Henschel, Tchaikovsky and others. There were skillful accompaniments by Harold Genter. H. C.

Josef Hofmann, April 6

The daughters of Robert Schumann, Marie and Eugenie, now living in Switzerland, have had to face straightened circumstances, and, in order to aid these ladies in their advanced years, Josef Hofmann gave a recital at Aeolian Hall on Friday evening of last week. In spite of the limited seating capacity of the hall, the sum raised was reported to be about \$7,000, and it is hoped that this will be increased to \$10,000. The event was under the auspices of the Bohemian Club, whose fund for the relief of needy musicians and their dependents has been drawn upon in recent years to assist the two surviving daughters of the great composer. Mr. Hofmann's generous act drew a fitting response from a generous public. In every way it was a Schumann evening, for the program was made up of the works of Schumann. The occasion was one of reverent tribute, and the pianist brought a full devotion to his task. The compositions played included the Sonata in F Minor, Op. 14, the three Fantasias Op. 111, the Etudes Symphoniques and the Fantasia in C, Op. 17. For extras he drew further upon the composer, and he also played works by Chopin and Liszt, including the latter's transcription of "Widmung." K. K.

Good-Will Benefit, April 6

Under the joint auspices of the American Committee for Devastated France and the Aeolian Company, a Good-Will Benefit Concert was given in Aeolian Hall on the afternoon of April 6. Margaret Matzenauer, who was announced, was indisposed, and her place was taken by Greta Torpadie, soprano. The other artists were Myra Hess, pianist, and John Charles Thomas, baritone. Miss Torpadie was received with much en-

thusiasm and her singing was of a high order. Her first group included numbers by Sibelius, Backer-Gröndahl and A. Walter Kramer, and as encore she gave Merikanto's charming "Fairy Tale" very delightfully. Her second group was by dell' Acqua and Chabrier. Miss Hess played with superb art a group of Debussy, receiving tumultuous applause, and later a group of Chopin in which she exhibited the ultimate graces of piano playing. Mr. Thomas' songs were all in English, Tours' "In Flanders Fields" and Mana Zucca's "Nitchavo" being the best. As an encore he gave "Vision Fugitive" from "Hérodade," singing with tone of transcendent beauty but not phrasing as well as might be. Florence Barbour accompanied Miss Torpadie and William Janushek, Mr. Thomas. J. A. H.

Oliver Denton, April 7

There were several works of the major order in the program of Oliver Denton at Aeolian Hall on Saturday afternoon last. It was the pianist's second recital of the season, and he interpreted the numbers chosen in characteristic style. The Liszt arrangement of Bach's Organ Fantasy and Fugue in G Minor was the opening work, and he followed this with the Beethoven Sonata, Op. 27, No. 2. In the Brahms Variations and Fugue on a theme by Handel, Op. 24, there was some monotony of tone color, but compensation came with the final group. The feature of this was the performance of the rhythmic "Triana" of Albeniz. Two fragments of Scriabine, the Preludes, Op. 2, No. 2, and Op. 11, No. 14, met with high favor, and the first, a miniature in romantic mood, had to be repeated. The bracket also covered the Chopin Ballade in G Minor and Blanchet's "Au jardin du vieux serail." K. K.

Rose Solomon, April 7

Rose Solomon, a young pianist, manifested plenty of confidence in her recital at Aeolian Hall on Saturday evening, and played fluently and with good tone. There was noticeable a great deal of immaturity about her work, but she

showed abundant promise. Greater sensitiveness was required in many of the Chopin numbers; in this group and in much of her other music, the young pianist was frequently inclined to excessive display. Friedman's "Elle Danse" was vivaciously interpreted, and a Concert Study by MacDowell was also interesting. In the first movement of Grieg's Concerto in A Minor and Liszt's "Hungarian Fantasy" Miss Solomon was assisted by Boris B. Feibish at a second piano. P. J. N.

Anghinelli-Baccante, April 7

A joint recital including several interesting novelties by modern Italian composers was given by Edoardo Dino Anghinelli, composer and pianist, and Enzo Baccante, tenor, at the Town Hall on Saturday evening. Mr. Anghinelli, who has been heard in previous New York programs, exhibited a competent command of his instrument in Beethoven's "Moonlight" Sonata, works of Chopin, Liszt and Debussy, Frugatta's "Perpetuum Mobile," and his own "Rimembranza marenmmana" and "Serenata di Maggio." His best endowment is a sensitive feeling for piano color, which flavors his work with a poetic quality. Mr. Baccante, whose list of songs included Pizzetti's effective "Pastori," Mariotti's "Mattinata," Respighi's "Abbandono" and "Stornellatrice," and two works by Cimara, possessed the requisite intelligence for the interpretations. R. M. K.

Eugene Nigob, April 8

Eugene Nigob, pianist, assisted by the Max Jacobs String Quartet, appeared in concert at Aeolian Hall on the afternoon of April 8. Mr. Nigob, though of Russian birth, has been living in New York for a number of years. His program included the Moszkowski Concerto, with the orchestral part played by the Quartet, Beethoven's Sonata, Op. 53, two Chopin numbers, Rachmaninoff's G Minor Prelude and the Liszt arrangement of the Waltz from Gounod's "Faust." Mr. Nigob exhibited facile technique and a tone of some size as well as of pleasing quality. His interpretations were also very good. The Quartet was heard in Mozart's Quartet No. 21, and two Glazounoff numbers. J. A. H.

Raisa and Rimini, April 8

The last New York concert of the season of Rosa Raisa and Giacomo Rimini, given for the benefit of the Jewish Teachers' Seminary in the Hinnodrome on Sunday afternoon, was heard by some 5000 persons, who applauded the soprano vociferously and also gave the baritone a warm welcome. Mme. Raisa sang the Bolero from Verdi's "Vespri Siciliani," a group of Russian songs by Arensky, Rachmaninoff and Tchaikovsky, a group in English by Woodman and Hageman, an aria from Verdi's "Ernani" and duets with Mr. Rimini by Donizetti and Denza. She also sang numerous encores including "Eli, Eli" and the "Casta Diva" from Bellini's "Norma." Mr. Rimini sang the "Drinking Song" from Thomas' "Hamlet," an aria from Giordano's "Fedora," Brüll's "Warrior Song" and a number of encores, including the "Toreador's Song" from "Carmen." The accompanist was Carol Perrenot, whose work was unusually good. H. C.

Ruby MacDonald, April 8

Ruby MacDonald, violinist, who comes from Australia, achieved a happy success in her recital at the Princess Theater on Sunday evening. She disclosed a large tone, unusually full and warm, and was particularly effective in the Mendelssohn Concerto. There was vigor and incisive rhythm in the final movement, qualities also in evidence in the Presto from Raff's C Minor Sonata. Other numbers on the program were Tartini's Pastorale and works by Glinka-Balakiereff, Sarasate, Schubert and Hummel and two of her own settings of Irish airs. Her playing found much favor with her audience. K. K.

Georgia MacMullen, April 8

Georgia MacMullen, soprano, was heard in operatic music, French and American songs and German lieder at the Princess Theater on Sunday afternoon. Her voice proved light in some of these numbers, but Gabriel Pierné's "Le Moulin" was sung with charming effect, and Debussy's "Fantoche" was notable for its vivacity. Werner Josten's "Windflowers" and Wintter Watts' "Pierrot" were also interpreted with a good deal of

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SALZEDO

Whether singly, or in conjunction with the Salzedo Attractions,—Ensemble of Seven or Trio, is one of the best bets for your "bigger and better" course of next season.

ALONG THE ROUTE OF THE LAST SALZEDO TOUR

BOSTON

Soloist Boston Symphony

Salzedo is an accomplished musician as well as a brilliant virtuoso. He has found out new tone colors for the harp, all of them ingenious. By his art he has persuaded us to believe that the harp is an admirable instrument for a recital.—*Herald*.

Salzedo's "Whirlwind" displays an extraordinary range of tone colors. So remarkable, indeed, are his discoveries in this domain that the composer of the future can ill afford to overlook them.—*Transcript*.

PHILADELPHIA

With Salzedo Harp Ensemble

Salzedo appeared in compositions of his own which showed the amazing variety of tone colors which can be produced by the harp and the great technical skill which is his.—*Evening Ledger*.

INDIANAPOLIS

With Salzedo Harp Ensemble

The largest audience of the series enjoyed the harpist's concert. Mr. Salzedo stands as the premier exponent of his instrument today. His program was interesting from the many sides of art. As an example of program building it was unique.—*Star*.

BALTIMORE

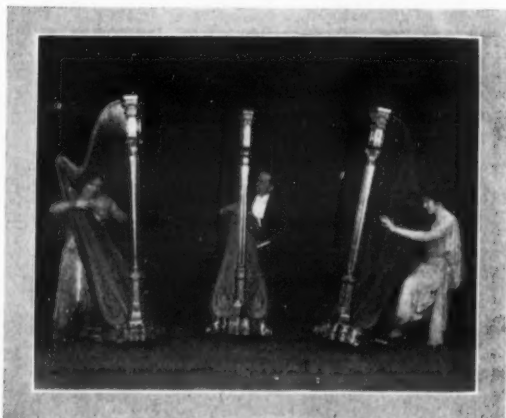
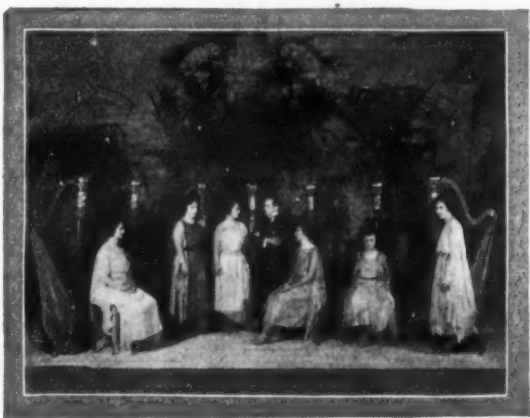
Soloist, Recital Program

The harp playing of Salzedo, as always, made a profound impression. This virtuoso is the most distinguished harpist of our day. He played with extraordinary brilliancy.—*Evening Sun*.

TORONTO

Soloist, Choral Program

Salzedo is a wonderful harpist. He secures effects that few suspect the harp capable of producing. In his own "Whirlwind" he ran the gamut of emotional possibilities on the instrument, from the lightest fancy to passionate frenzy.—*Evening Telegram*.



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Weiner's Prize Quartet Among New Publications

By Sydney Dalton



STRING ensembles will welcome the publication of Leo Weiner's Second Quartet—the prize-winning work at the recent Berkshire Festival, and male ensemble will find an attractive budget of choruses among the new music of the week. Ignaz Friedman's transcriptions for piano offer rich material for devotees of that instrument and transcriptions of songs and piano pieces for violin are important new publications. Some miscellaneous compositions, including songs and original piano numbers, round out the list.

Leo Weiner's "Berkshire" Quartet

The String Quartet in F Sharp Minor by Leo Weiner, which received the Berkshire Festival prize of \$1,000 this season, can now be obtained from the publishers (*Budapest: Franz Bard & Sohn; New York: Kerekes Bros.*). It was reviewed in *MUSICAL AMERICA* when played by the San Francisco Quartet, the same organization that gave it at the Festival last fall, so detailed analysis would be repetitious. The publishers have wisely brought it out in a "pocket" edition of the full score, and a reading of the work confirms the impression it made at its performance. It is undoubtedly an important addition to the chamber music literature and is already taking its place on programs. Mr. Weiner possesses an extensive and well developed technique. Although his idiom is modern, he has not completely broken with the past, and all four movements have a logical development that has its roots in the works of the masters of yesterday. The polyphonic texture is rich and well knit and there are considerable originality and fine virility throughout. There are no evidences of genius in the score; rather there are musicianship, great technical skill and an individual note that is unfailingly interesting. The work is dedicated to Mrs. Elizabeth Shurtleff Coolidge.

Part-Songs for Male Choruses

A budget of new part-songs for male voices contains much material that will appeal to conductors. Among them are four that were written especially for men's choruses. Addison F. Andrews' "Miss Grady" is, as the title suggests, of Irish leanings, with a touch of blarney in its mood and melody. "Smile" by Leo G. Kratz is optimistic and humorous. Alfred Wooley's "And So Did He" is also laugh-provoking, but Hartley Moore's "To Live and Love Again" is in a sentimental vein, with a well-sustained melody and an effective climax. From the same publishers (*Oliver Ditson Co.*) come three good arrangements. William Arms Fisher's arrangement of "Goin' Home," based on the Largo from Dvorak's Symphony, "From the New World," has been reviewed in its solo voice edition. It is equally effective for chorus. Geoffrey O'Hara has transcribed his "Wreck of the 'Julie Plante'" for the Mendelssohn Choir of Toronto, and in this version for male voices has done

justice to William Henry Drummond's well-known Habitant poem. It has a good supporting accompaniment for piano. Marie Rich's "My Rose of Yesterday" is saccharine in words and music.

Male Choruses in Four and Six Parts

Male choruses seeking music that requires more than average good singing and considerable work are advised to look into Frederick Ebsen Starke's "Siberia," for six-part chorus with mezzo-soprano or baritone solo. It is a spirited composition and represents a band of unfortunate prisoners, driven by Cossacks, marching into the interior of Siberia: a frequent occurrence in former days. Mr. Starke gains a thrilling effect by combining the lament of the prisoners with the cries and urgings of the soldiers, and the whole works up to a striking climax. It is dedicated to the Apollo Male Chorus of Pittsburgh.

From the same press (*G. Schirmer*) two Folk-songs arranged for four-part chorus by Arthur Whiting, "Lament for Owen Roe O'Neill" and "The Hundred Pipers," the first with baritone solo, are admirably done. The "Lament" is an Irish air and the other is Scottish. Mr. Whiting has elaborated the accompaniments and arranged them for two pianos. Conductors will find excellent material in all these compositions.

From the Harvard University Glee Club Collection

Further additions to Dr. Archibald T. Davison's excellent editions of the classics, used by him in his work as conductor of the Harvard University Glee Club, may be listed for the benefit of leaders of male choruses who wish to extend their repertory to include the finest examples of choral writing. Among those of recent publication are Gregorio Allegri's "Miserere mei Deus"; three numbers by Bach, "Come Thou, Oh, Come"; "Grant Us to Do with Zeal," and "Now Let Every Tongue." The second of these Bach works is a Chorale of majestic breadth and the last is from the Cantata, "Sleepers, Awake." There are also Brahms' "Suabian Folk-Song," Giacomo Carissimi's "Plorate, Filii Israel," and Josquin Des Pres' "Ave, Verum Corpus" (*Boston: E. C. Schirmer Music Co.*).

Five Transcriptions by Ignaz Friedman

Those pianists who have been fortunate enough to hear Ignaz Friedman play some of his own delightful transcriptions will welcome the opportunity afforded by the recent publication of five of them to add these to their repertory. In this collection Mr. Friedman has dealt with Henselt's "Petite Valse," Op. 28, No. 1; Hummel's Rondo, "Favori," Op. 11; Brahms' Valse, Op. 39, No. 15; Mozart's Romance from the "Serenade" for Strings, and Handel's Gigue in F Minor. There is a rare combination of musicianship and appreciation of piano values in each of these fascinating numbers. Mr. Friedman always manages to maintain the clarity and purity of the classic style while adapting such gems as the Mozart Romance and the Hummel Rondo to the more robust capacities of the modern piano, and his

elaborations and decorations are characterized by a skill that is more than that of the mere virtuoso. (*Breitkopf & Hartel.*)

Arrangements of Songs and Piano Pieces for Violin

Three pieces from the recital repertory of Erna Rubinstein and two transcriptions by Sascha Jacobsen (*Carl Fischer*) add to the delectable fare for violinists. Miss Rubinstein's contributions are Hubay's version of Brahms' song, "Sapphic Ode," and Grieg's "Sol-veig's Song," with her own transcription of Chopin's posthumous Valse. Both the Hubay numbers are dedicated to Miss Rubinstein, and her own arrangement is an admirable bit of writing. Mr. Jacobsen has turned his attention to Grieg's "Homeward Voyage" and a Chopin Mazurka, "L'Oiselet," both skilfully managed.

Two Vocal Fancies by Frank H. Grey

One of Frank H. Grey's two most recent songs, "In Rose Time," has already found its way into the repertory of some of the recitalists. Its popularity is accounted for by its agreeable melody, which flows along smoothly and is supported by an equally agreeable accompaniment. In songs of this genre Mr. Grey is particularly at home. There is no great depth or significance about it; it is just a simple setting of a simple lyric, one fitting the other admirably. The other song of the set, "The Cut Direct," is a humorous little encore number, brief and well pointed. It is for medium voice, but "In Rose Time" is published for both high and low voices. (*G. Schirmer.*)

South Sea Echoes by Cedric W. Lamont

Pianists will find something of interest in a suite called "South Sea Idylls," by Cedric W. Lamont (*Philadelphia: The Heidelberg Press*). There are eight numbers in the volume and many of them might be used for teaching purposes for intermediate pupils. Mr. Lamont has few thoughts that smack of originality, but his music lies comfortably under the fingers and is of sufficient tunefulness to hold attention. He expresses himself with ease and uses his material to good advantage while keeping well within the technical limitations of the accomplished amateur.

A Hymnal for the Use of Church Schools

Under the editorship of C. Harold Lowden, "The Church School Hymnal" (*Philadelphia: The Heidelberg Press*) has been compiled to meet a demand for hymns and devotional songs suitable for use in church schools. Most of the best known melodies from the standard hymnals have been included and the works of modern composers have been freely used when considered appropriate for such a collection. This volume would seem to be valuable also for use in churches that stress congregational singing.

Two Sets of Piano Pieces for Young Folks

In "Toys" and "Little Red Riding Hood" (*The John Church Co.*) Mildred Weston has written two suites of piano pieces for beginners that contain music of interest for teachers of the elementary grades. In the first mentioned there are seven numbers and the second contains four. Children naturally prefer descriptive pieces, something with which a story can be told, and Miss Weston has written these two sets with that fact in mind. There is much rhythmical variety and the keys never go further afield than two sharps.

Material for the Child's Second Grade in Piano

Blanche Dingley Mathews is a piano teacher who has had long experience in training children, and some fifteen years ago she wrote, with W. S. B. Mathews, the "Child's First Grade" (*The John Church Co.*). From the same press comes her extension of that teaching material in the "Child's Second Grade," a work that is a valuable addition to the literature for elementary pupils. According to the writer-composer, it is designed as "materials and methods for uncovering the musical gifts

of the young pianist," and a glance at the contents indicates that the aim has been fulfilled. There is, from the first constant insistence upon rhythm, which is well; and ear training forms an important part of the course, extending through melody into individual chords and chord groups. Form is touched upon and, with these more interesting phases of musical activity, the child almost unconsciously acquires considerable piano technique at the same time.

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Orchestral Concerts in New York

[Continued from page 6]

indeed and proved the resilience of the orchestra. The second piece, Menuet ("Nymphs of Diana") was given with a charming grace, and the Gigue and Tambourin were also beautifully played. There was the fastidiousness of the miniaturist in the performance.

From Debussy, the orchestra stepped to Respighi, and the "Ballade of the Gnomes" came as a work of bizarre humor with a master of the craft indulging in fantastic tricks. The composition was first played in America before a New York audience by the Scala Orchestra under Arturo Toscanini in March, 1921. The second part of the program was given to a fine presentation of the "Eroica" Symphony, and following this there was a demonstration to mark the farewell of Mr. Monteux and his men for the season.

Ovations for Mengelberg

The week was one of ovations for Mr. Mengelberg. The various subscribers made each concert a valedictory occasion, although the final au revoir will not be said until Sunday afternoon, when the visiting conductor presents the Ninth Symphony at the Metropolitan Opera House. For the final concerts in the different series, Mr. Mengelberg contented himself with well-tryed material, except that on Friday afternoon he repeated Ernest Schelling's "Victory Ball." A second hearing of this work made it even more apparent that the composer has gone the versifier one better. This may be admitted whatever one may think of Alfred Noyes' excursion into a realm where damsels with wonderwoven hair have become mere flappers and dashing highwaymen corpulent profiteers. The matinee began with a fine performance of the "Leonore" Overture. It was a virtuosic gesture in the grand manner. Later the orchestra ambled through Liszt's first Piano Concerto, which failed to be anything but flatly uninteresting in spite of a fine performance of the solo part by Josef Lhevinne. The pianist played with a full appreciation of his in-

strument's resources and a capital sense of rhythm. There was sensitive touch and mellow, singing tone. Finally, came Tchaikovsky's Symphony No. 5, played as Mr. Mengelberg has played it before, its sombre accents duly emphasized. With one thing and another there was a good deal of sorrow in the atmosphere of Carnegie Hall.

The same program, with the Schelling opus deleted, served for Sunday afternoon at the Metropolitan, and there was due enthusiasm to mark the completion of the series.

P. C. R.

A Strauss Program

Mme. Kemp, soprano of the Metropolitan Opera, won a noteworthy ovation from a capacity audience in Carnegie Hall on Saturday evening for her singing of the Final Scene from "Salome," in the course of the Richard Strauss program with which Mr. Mengelberg ended the Saturday night series. The concert began with a thrillingly dramatic performance of the tone-poem "Don Juan," and came to a brilliant conclusion with a repetition ("by general request," the program said) of Mr. Mengelberg's masterly proclamation of the towering sonority, the discordant but always controlled thunders and ragings, and the surpassing melodic beauties of "Ein Heldenleben," in which Mr. Guidi fairly outdid himself in the difficult violin solo passages. Between the two tone-poems came *Salome's* Dance, played at a curiously leisurely pace, and the Final Scene from the opera. The latter was sung by Mme. Kemp in heroic style and with a plenitude of voice that had no difficulty in making itself heard above orchestral fortissimos that fairly made the rafters ring. It was singing by main strength throughout, yet Mme. Kemp's tones were musical for the most part, though at times they rose to piercing shrillness. She was recalled a dozen times, and her insistence that conductor and orchestra should share the plaudits with her became a comedy that finally swept the audience with a gale of laughter.

G. W. H.

Events of the Week in New York Concert Halls

[Continued from page 41]

spontaneity. Deeper expression, however, would have improved Miss MacMullen's reading of Massenet's "Il est doux, il est bon." The program also included an aria from "Die Tote Stadt," songs by Schubert and Brahms, Carl Hahn's "The Green Cathedral," Charles Hueter's "Pirate Dreams" and La Forge's "Song of the Open." The singer's diction was not always clear. She was cordially greeted and had to acknowledge many recalls. Coenraad V. Bos played the accompaniments artistically.

P. J. N.

Reinold Werrenrath, April 8

Reinold Werrenrath gave his third recital of the season in Carnegie Hall on Sunday afternoon. His program began conventionally with old Italian numbers, which he sang with smoothness and poise, particularly the charming setting of "Occhietti Amati" by Falconieri, arranged by Pietro Florida. The inclusion of Brahms' "Vier Ernste Gesänge" was appropriate and welcome as a group not frequently heard. Mr. Werrenrath sang these songs with intimate understanding, particularly "O Tod, wie bitter bist du." There was considerable dramatic fervor in the Credo from Verdi's "Otello," and three songs by Grieg were interpreted with charm and delicacy. A group of English and American compositions closed the program. Encores were frequent and among them were the popular trifle, "Duna," and Oley Speak's "On the Road to Mandalay." Harry Spier was an excellent accompanist.

S. D.

BUFFALO, N. Y.

April 7.—The last of the local musicians to appear at the Saturday series of Chromatic Club recitals were Mrs. Whiting Williams and Mrs. Throop Wilder, violinists, and Mrs. William E. Robertson, pianist. The three were heard together in the Moskowsky Suite

for two violins and piano. Mrs. Williams and Mrs. Robertson gave a charming interpretation of the Grieg G Minor Sonata. Wrs. Williams also gave a solo group of compositions by Burleigh, Bach-Kreisler, Kopylow, Cottonet and Wieniawski. Before a large audience in Buffalo Players' Theater on April 3 Eva Gauthier, soprano, and E. Robert Schmitz, pianist, appeared in a capital joint recital. They were presented by the Franco-American Musical Society for the American Field Service Fellowship benefit.

FRANK W. BALCH.

Operas at Metropolitan

[Continued from page 6]

doubtless repetitions will work improvements in both directions, the representation was in no way comparable with Mme. Kemp's fine *Kundry* and her superb *Mona Lisa*. Mr. Bohnen's *King Mark* was dignified and sonorous, which is all *King Mark* can ever be. The remainder of the cast included Curt Taucher as *Tristan*, Jeanne Gordon as *Brangäne*, Clarence Whitehill as *Kurvenal*, George Meader as the *Shepherd*, Carl Schlegel as *Melot*, Louis D'Angelo as the *Steersman* and Max Bloch as the *Young Sailor*. Artur Bodanzky was in his accustomed place.

J. D.

Another New "Tosca"

"Tosca" was given for the seventh time this season at the popular Saturday night performance on April 7, Frances Peralta assuming the title rôle for the first time in her career. The remainder of the cast included Cecil Arden, Beniamino Gigli, Antonio Scotti, Italo Picchi, Pompilio Malatesta, Giordano Paltrinieri, Louis D'Angelo and Vincenzo Reschiglian. Roberto Moranzoni conducted. Miss Peralta's characterization was one worthy of high praise. She looked regal and sang exceedingly well. There was perhaps a trifle too much sinuosity of body at times and some lack of repose, but on the whole her performance was a fine one. Mr. Gigli was received with tremendous applause after his several popular arias. Mr. Scotti

repeated his familiar performance and the remainder of the cast was adequate. Mr. Moranzoni's conducting seemed to drag in more than one place. J. A. H.

"L'Africana" Again

"L'Africana" was brought out for the second time Monday evening. As the colorful aspects of the revival and the gallant work of Gigli, Rosa Ponselle and the other interpreters has already been recounted in detail, it is sufficient to say that the production again pleased an audience of vast proportions. Mr. Gigli's *Vasco da Gama* provides him with an ideal medium and he neglected no artistic moment to realize the rich possibilities of Meyerbeer's score. Miss Ponselle shared in the honors in the leading soprano rôle. Giuseppe Danise as *Nelusco* was not so happily situated, for two of the great baritone arias, "Daughter of Kings" and the "Adamastor," have been abbreviated into insignificance. These and some other cuts seem injudicious and futile. Mr. Bodanzky conducted. H.

Repetitions Complete Week

The fourth performance of "Faust" this season was given on Friday evening,

and for Frances Alda the occasion was one of leave-taking, for she made her final appearance in the present series. She presented her familiar characterization of *Marguerite*, and in the cast were Giovanni Martinelli as *Faust*, Clarence Whitehill as *Mephistopheles*, Giuseppe De Luca as *Valentine*, Myrtle Schaaf as *Siebel*, Kathleen Howard as *Marta* and Louis D'Angelo as *Wagner*. Mr. Hasselmans conducted.

There was another repetition of Vittadini's sprightly "Anima Allegra" on Saturday afternoon, with Lucrezia Bori, Giacomo Lauri-Volpi, Armand Tokatyan, Adamo Didur and the rest of the original Metropolitan cast. Mr. Moranzoni was again in charge.

"Cavalleria" and "Pagliacci" were given in concert form at the Sunday night concert. In the Mascagni work the singers were Rosa Ponselle, Flora Perini and Henriette Wakefield, Mario Chamlee and Millo Picco. Those heard in "Pagliacci" included Frances Peralta, Morgan Kingston, Renato Zanelli, George Meader and Gustav Schützen-dorf. Giulio Setti conducted both operas. The audience was a capacity one.

K. K.

Polytonal Piano Works Require New Technique, E. Robert Schmitz Declares

Compositions of the Future, Like Geometrical Figures, Will Be Composed of Many Tonal "Planes," French Musician Holds—Variety of Touches Necessary to Their Significant Interpretation



E. Robert Schmitz

INNOVATIONS in piano technique have accompanied the development of harmonic resource by the modern composer. The impressionist works of Debussy require a different treatment from those of Beethoven or even Chopin. "Polytony," with its parts in different keys, has brought further problems. The difficulty consists, briefly, in making the parts of the composition stand out rather than neutralize one another.

The last type of composition, which bids fair to be that of the future, is compared by E. Robert Schmitz, French pianist and exponent of modernist works, to a figure in solid geometry. It consists of many "tonal" planes. With it a "perspective" like that of pictorial art has been introduced into music. In a painting the objects on different planes are indicated by relative size and color-intensity. Translated into terms of tone, this is the feat that the interpreter of modern works must accomplish.

Those who heard Mr. Schmitz play Milhaud's "Saudades do Brazil" at his recent New York recital may have wondered at the manner in which he was able to maintain a clear melodic line. The secret, he says, consists in using two principal types of "touch."

Mysteries of Touch

"The average piano tone is produced not by a single impact on the string, but by a succession of approximately 4000 such blows," says Mr. Schmitz. "All this, however, is accomplished in an instant. Before the hammer returns there is a so-called 'dead point,' when the vibration takes place. This may be reduced approximately to one-half its normal duration by using a quick or what I usually style a 'speed' touch. This, incidentally, produces the most beautiful legato, of course with a proper use of the pedal.

"The other type of touch is the 'pressure,' or muscular touch. This is a prolongation of the normal type. If the hammer stops on the string, the normal vibration is interfered with. To secure a pure tone, the hammer must be released immediately it has struck. A rich tone with a high number of partials results. If the pressure touch is used, there are fewer partials, or overtones, but a singing tone is produced which carries longer.

"In order to get a perspective in polytonal music, I have found it essential to use one type of touch for the thematic material and the other for the accompaniment. The pressure touch is particularly useful in producing the sonority which tempers the harshness of certain 'new' harmonic combinations. This music must not be played with bald liter-

alness, but rather with every effort to untangle and make intelligible its complexities."

Tours to Aid Fellowship Fund

A recital tour, in which modernist music will be given, has been begun by Mr. Schmitz, with Eva Gauthier, soprano, as co-artist, for the benefit of the Field Service Fellowship Fund. This memorial institution was established in commemoration of the first 127 men killed in the late war, and its object is to send a like number of American students for two-year courses at French universities. Among the noted donors to the cause is Georges Clemenceau, who personally provided two fellowships.

A portion of the proceeds of the tour, Mr. Schmitz announces, will be given to the Franco-American Musical Society. This organization has founded a branch library for American music in Paris, where unpublished scores may be loaned for performance by European conductors. The object is to make American music better known in Europe.

More than twenty cities are to be visited on the tour, which is under the management of Lucy Bogue. These cities extend from Rochester, N. Y., through the Mid-West, including Chicago, to San Francisco, and on the return through the South to St. Louis, Indianapolis, Cincinnati, Pittsburgh and to Philadelphia, the last city to be visited on May 27.

R. M. KNERR.

PITTSBURGH, PA.

April 9.—Ethyl Hayden, soprano, appeared recently with Oscar Seagle, baritone, under the auspices of the Art Society in Carnegie Music Hall. A capacity house welcomed the two singers warmly. Miss Hayden's performance was marked by refinement and commendable vocal control. Mr. Seagle appeared to best advantage in his modern numbers, although his entire program was delivered in a sincere and authoritative manner. RICHARD KOUNTZ.



SAN ANTONIO, TEX.—Mary Kroeger, soprano, pupil of Mrs. L. L. Marks, and Maurice Johnson, pianist, pupil of Walter Dunham, were presented in recital recently.

LAWRENCE, KAN.—Dean Harold L. Butler, baritone, of the University of Kansas School of Fine Arts, assisted by Mrs. Butler, reader, gave his 300th concert in eight years in this State on March 19, at El Dorado.

JOPLIN, MO.—The Flonzaley Quartet was heard locally by a large audience recently. This was the second appearance of the quartet in this city, and the members were given an enthusiastic reception. The concert was the concluding number on the series sponsored this season by the Fortnightly Music Club.

MUNCIE, IND.—Two sacred concerts have been given in the Presbyterian Church this month, with Mrs. Eugene Oesterle and Mrs. Myrtle Souders in charge. The monthly juvenile program, arranged by Ellen Remington, was presented entirely by boys. The chorus was conducted by Clarence Hunter, supervisor of music in the schools.

TRENTON, N. J.—The choir of the First Presbyterian Church, under the conductorship of Paul Ambrose, sang Stainer's Cantata "The Crucifixion" on Sunday evening, March 25. The soloists were Frederick Sperling, tenor, and Lester S. Bingley, baritone. The choir was also assisted by Miriam Steelman, soprano; Mrs. Laura Mulrey, and James Newell, bass.

ST. LOUIS, MO.—Ellis Levy, violinist, assisted by Esmeralda Berry Mays,

pianist, gave the last program at the City Club monthly musicale. The music department of the Woman's Chamber of Commerce, of which Mrs. Lee Schweiger is chairman, recently gave an unusual program at the Hotel Chase in which Frances Elizabeth Emberson of Columbia, Mo., a child pianist, was the soloist. Concordia Bode, violinist, assisted.

HUNTINGTON, W. VA.—Perhaps the finest organ recital ever given in Huntington was that of Julian Williams, pupil of Widor and first prize winner at Fontainebleau last summer. He played to a large audience at the First Presbyterian Church on March 13. Mr. Williams gave with distinction a program including the "Suite Gothique" of Boëllmann, the César Franck Chorale in A Minor, two movements from symphonies by Widor and Vierne and shorter pieces.

SHAWNEE, OKLA.—The fourth annual spring festival was given by the Shawnee Choral Club recently in Convention Hall. A program was given under the leadership of David Unruh of the Oklahoma City College. The first part was made up entirely of excerpts from "The Messiah" and the latter half of miscellaneous choruses. Soloists were Mr. and Mrs. Earl A. VirDen, Mrs. J. H. Barthold and Frederic Libke of Oklahoma City. Caroline McMechan was accompanist.

SPRINGDALE, CONN.—The Stringfield Trio: Lamar Stringfield, flute; Charles McBride, cello, and Carrol Hollister, piano, assisted by Harold McCall, tenor, gave a concert recently under the auspices of the Springdale Community Association. The trio displayed sound mu-

sicianship in individual numbers as well as ensemble work. Mr. McBride played two cello solos, "Chanson sans paroles," by William Ebann, and "Sérénade Grotesque," by Otto Ortmann. Mr. McCall sang songs by Costa, McGill and Speaks.

NEEDHAM, MASS.—The sixth of the series of musicales given by the Needham Music Club was held recently in the Baptist Church before a large audience. Mrs. Dorothy Crossman, organist, opened the program and Adah G. Fuller, contralto, sang a group of songs. Louis G. Pick, tenor, was also heard in two groups of songs. Ralph Smalley, cellist, contributed two groups. The second part of the program was devoted to "Hiawatha's Wedding Feast," by Cole-ridge-Taylor. The chorus, under the baton of John W. Crowley, sang the work admirably.

OKLAHOMA CITY, OKLA.—Four young local musicians who have displayed unusual talent were presented in recital by the Ladies' Music Club in the High School recently. They included Helen Marr Woodward, pianist; Jack Cullers, flautist; Wilda Fuehner, soprano, and Martin Burton and Viola Palmer, pianists. Accompanists were Mrs. Laura St. Mary, Mrs. Frederick H. Owen and Nellie Miller. Hyla Florence Long presented the following pupils in recital recently: Jean Braniff, Alice Rogers, Rita George, Ruth Replogle, Frieda Thurman, Dorothy McBrayer and Betty Brown.

TRENTON, N. J.—The orchestra of the Senior High School gave a concert at the Y. M. C. A. on March 27, as one of the series of musicales given by the management of the organization. Mary B. Rathbone, assistant musical director of the Trenton public schools, conducts the orchestra. Members of the music department of the Contemporary Club heard a French program at the home of Mrs. J. Milnor Dorey on March 27. The soloists included Mrs. Alfred F. Bradshaw and Mrs. Dorothy Haverstick Malone, vocalists; Mrs. Harry F. Porter, violinist, and Margaret Brigham and Mrs. Dorey, pianists.

MERIDIAN, MISS.—At the election held recently the following officers of the Choral Club were chosen: Joe Gressett, president; Mrs. E. H. Hart, vice-president; Mrs. Mamie C. Crumpton, secretary; Mrs. J. E. Seale, treasurer, and Mary Holman, librarian. In addition to the officers, the board of directors includes Mrs. G. C. Kendall, Christine Farrell, Dr. S. S. Kaplan, Rev. J. H. Boosey, Harold Meyer, O. C. Morgan and T. J. Bolster. A meeting of the Matinee Musical Club was held recently, with Christine Farrell and Helen Crooks as hostesses. Ernest Stimson, tenor, and Mattie Sue Tarry, violinist, gave the program, with Mrs. E. H. Hart as accompanist.

ST. LOUIS, MO.—At a recent recital by pupils of Eugenia Getner the following appeared: Thelma Hayman, Cora Alt, Alma Wibbing, Mrs. Robbins, Eileen Hare and Hortense Nordman. John Halk, violinist, assisted, and Mrs. Frank Habig and Chester Nordman accompanied. John Halk, violinist, who has returned from studying in New York, played recently at the Jefferson Memorial for the D. A. R. At the last of the dramatic recitals being given by Alice Pettingill, pianist, and Elizabeth Morse, reader, the program contained a number of miscellaneous readings with musical setting. Mrs. H. E. M. Pasmezoglu, soprano, and Mrs. Franklyn Knight, contralto, assisted.

MUNCIE, IND.—Mme. Jeanette Durno was heard lately in recital at the High School Auditorium, under the management of the art department of the school, and was well received. The Matinée Musicale held its annual election of officers at the Hotel Roberts. The officers elected for the coming year include: Mrs. Eugene Oesterle, president; Mrs. Marshall M. Day, vice-president; Mrs. J. J. Burkholder, recording secretary; Flora Bilby, corresponding secretary; Mrs. Harry Orr, treasurer. The club had as its guest Mrs. Henry Schurmann of Indianapolis, who is president of the State Federation of Music Clubs. The musical program was given by Kathleen Hampton, soprano, and Alice Lucas, contralto.

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April 8.—The eighth of a series of Russian programs, entitled "Russian Music," was presented by Sorosis, a literary



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Interviews by Appointment

organization, at the First Congregational Church on March 26, under the direction of Estle Rucker, pianist. Mrs. George Forsee, organist, of Kansas City, assisted. She sketched the history of Russian music, which she illustrated at the organ, with Mrs. Rucker at the piano in a Rubinstein composition. A Rachmaninoff Prelude played by Mrs. Rucker, opened the program. Compositions by Beethoven made up Wednesday's program at the Helen G. Steele Music Club, given by the piano department, under the direction of Mrs. Charles Lewis Meyers. Estle Rucker, pianist, played the "Waldstein" Sonata, Op. 53. Mabel De Witt and Mrs. Lloyd Perrin represented the piano department. Other participants were Mrs. C. A. Greene, vocal soloist, and W. B. Hert, violinist. Mrs. Meyers furnishing accompaniments. Mrs. Yancey announced that the Junior clubs of Mrs. C. C. Evans and Mabel DeWitt would furnish three contestants at the State Federation of Music Club's meet-

Sylva Sings in St. Petersburg, Fla.

ST. PETERSBURG, FLA., April 8.—Marguerita Sylva, mezzo-soprano, gave one of the most enjoyable concerts ever given in this city when she appeared before an audience of 2000 persons in the Congregational Church on the evening of March 20. Her ability to project the various moods of her songs was enhanced by the charm with which she commented on them. To her numbers in French, German, Spanish and English she added many encores. Corinne Wolserson provided excellent accompaniments.

Schmitz and Gauthier Begin Tour

E. Robert Schmitz, pianist, and Eva Gauthier, soprano, left New York on April 1 on a transcontinental tour of thirty concerts, which have been booked for them by the L. D. Bogue Concert Management. Mr. Schmitz returned from a series of appearances in the Middle West to give his last New York recital of the season in the MacDowell Gallery on the evening of March 30.

Stoughton Conducts New Cantata

An excellent performance of R. S. Stoughton's new cantata, "The Woman of Schar," was given by the quartet and augmented choir of the First Presbyterian Church, Worcester, Mass., under the leadership of the composer, on March 25. This work, published by the White-Smith Music Publishing Co., is well adapted for general use and is rapidly attaining a place among the standard cantatas.

Mary Jordan Has Active Season

Mary Jordan, contralto, in addition to a number of appearances in Mexico City and other cities in the South, has also been heard in cities of the North and in Canada since the beginning of the year. These include appearances in Willimantic, Conn., Montreal, Toronto in a performance of "Elijah," with the Mendelssohn Choir and the Cleveland Orchestra in Birmingham, Pa., and other cities. Miss Jordan has also been heard frequently in San Antonio, where she makes her home.

ing in Kansas City, April 2 to 5, and that Estle Rucker and Mrs. W. D. Steele Jr., had been chosen as judges in the piano and violin contests respectively. Mrs. Fred Ross will represent the piano department. A "Weber" program was given recently under the direction of this department, Mrs. Dimmitt Hoffman presiding as chairman. The assisting artists were Mrs. E. F. Yancey, vocal soloist; a trio including W. B. Hart, violinist; W. D. Steele, Jr., flautist, and Servando Flores, cellist, with Florence Morsemann at the piano, and Mrs. Victor Eisenstein, Mrs. E. D. Holbert, Mrs. W. A. Taylor, Mrs. Charles Robinson, Mrs. C. F. Hert and Mrs. C. C. Evans, pianists. The delegates elected to attend the Missouri Federation of Music Clubs, in Kansas City are Estle Rucker and Jessie Blair with Mrs. C. C. Kelly and Mrs. F. S. Leach, alternates. The state officers, Mrs. E. F. Yancey, Mrs. C. C. Evans, and Moretta Hinkle, will also attend.

LOUISE DONNELLY.

De Horvath Plays in Middle West

Cecile de Horvath, pianist, was active during the month of March, having given a recital at Dickinson Seminary in Williamsport, Pa., and a number of concerts in the Middle West. She was heard in Lindsborg, Kan., on March 13; Oklahoma City, March 15; Muskogee, March 17, and in Arkadelphia, Ark., on March 20. While in Muskogee, Mme. de Horvath conducted a special class for four days.

London Quartet in Far West

The London String Quartet is on an extended tour through the Canadian Northwest, appearing en route in Duluth, Winnipeg, Regina, Edmonton, Calgary, Victoria, Vancouver, Seattle and Tacoma. From Tacoma the quartet will go to San Francisco and other cities in California, followed by a series of engagements in Texas, postponed from February. James Levey, first violinist, who was incapacitated by illness, will be in his place next season. The quartet will sail for South America on May 5, returning in time to take part in the Pittsfield Festival in September. A year hence the organization will leave for a tour of Australia.

To Hold Anthem Contest

The Lorenz Publishing Company of Dayton, Ohio, has announced its fifth Anthem Contest, which will be open to composers until July 1, 1923. Three prizes of \$150, \$100 and \$75 are offered for the first, second and third anthems which are considered most attractive and practical. The company reserves the right to purchase any other anthem which is entered in the competition.

Grainger Compositions Heard Abroad

A number of compositions by Percy Grainger have been heard in European concerts recently. The Amar String Quartet and the Rebner String Quartet have played "Molly on the Shore" with success in Salzburg, Vienna, Frankfurt and other cities, and his choral setting of "Irish Tune from County Derry" has been sung by Holland's famous a capella organization, "Madrigaal-Werenging," under the leadership of Sem Dresden.

House to Sing at Three Festivals

Judson House, tenor, has been engaged to appear at a number of spring festivals, following the conclusion of his tour with the Hinshaw "Cosi Fan Tutte" Company. He will sing the rôle of Samson in a performance of Saint-Saëns' "Samson et Dalila" in Columbus, Ohio, on April 24; in César Franck's "The Beatitudes" in Oberlin, Ohio, on May 5 and in Busch's "King Olaf" in Mount Carmel, Pa., on May 14.

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NEWARK, OHIO

April 8.—The Woman's Music Club recently gave its concluding recital of the season, presenting Karl Eschman, pianist, head of the Conservatory of Music at Granville, in recital. He made a fine impression, not only by his playing but also by the explanatory talks which preceded each group. Mrs. Fannie Hitch, soprano, of Cincinnati, shared the program with the pianist, disclosing in several groups of numbers a voice of a light quality and excellent style.

JAMES H. SCHIFF.

Manen to Play in Cuba Before Returning to Spain for Summer

Juan Manen, Spanish violinist, will terminate his American tour early this month with a recital in Wilmington, in order to fulfill a series of ten engagements in Cuba previous to his sailing for Spain, where he will devote the summer to composition at his home in Barcelona. He will rewrite his first opera, "Acte," which was performed in Germany with success, with Claire Dux and Eva von der Osten in the leading rôles. Following a series of appearances in Apsin in the early fall, Mr. Manen will return to America in October, opening his season with a concert in Carnegie Hall.

Charles Hargreaves Has Active Season

Charles Hargreaves, tenor, was soloist in a performance of Gaul's "Holy City" in East Orange, N. J., on March 18 with a choir conducted by Harry Barnhart. Mabel Beddoe and Marie Stapleton Murray were the other soloists. On March 18 Mr. Hargreaves was heard in recital at Morristown, N. J. He was soloist in a presentation of Maunders' "Olivet to Calvary" at Rutherford, N. J., on March 26. He has been engaged for a recital in Brooklyn on March 30, at Goshen, N. Y., on April 1 and with the Chaminade Club, Brooklyn, on April 21.

Ethelynde Smith Sings for Students

CHENEY, WASH., April 8.—Presenting a program of French and Russian classics and songs by living composers, Ethelynde Smith, soprano, appeared in concert in the auditorium of the State Normal School recently. Her interpretation of Rubinstein's "The Lark" was especially well received. The range and power of her voice were disclosed in Godard's "Embarquez-vous," and special interest was shown in her singing of the "Spring Song of the Robin Woman" by Cadman and a group of children's songs. Five encores were demanded by the audience.

Bonucci to Visit America in Fall

Arturo Bonucci, Italian 'cellist, whose two seasons in America established him as one of the leading exponents of his instrument, will return to this country in September for an extensive tour under the exclusive management of Annie Friedberg.

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People And Events in New York's Week

NEW SYMPHONY GIVES PRELIMINARY CONCERT

American-National Orchestra Makes Its Formal Bow in Private Concert in the Town Hall

The newly-organized American-National Orchestra, Howard Barlow, conductor, made its first appearance at a private concert in the Town Hall on the afternoon of April 8. The program was made up of the Fifth Symphony of Tchaikovsky, the first "L'Arlésienne" Suite of Bizet, and Two Indian Dances by Charles S. Skilton. The playing of the organization was exceedingly good, especially in view of the fact that its birth was a recent event. Throughout, there was a noticeable precision in attack and release, clean-cut pizzicati and instantaneous response to the conductor's beat. The orchestra needs more violins to make the tone-balance ideal, although the tone-quality, as it stands, is excellent. There was a tendency occasionally towards over-emphasis on the part of the brass and the wood-wind.

Mr. Barlow showed himself a conductor of unusual ability. His beat was at all times rhythmic and clear and there was nothing of the flamboyant or spectacular in his manner. The chief work was excellently presented, and the final movement was a really splendid piece of playing. The other two numbers were also done in admirable style.

J. A. H.

Sevcik to Teach in New York

Otokar Sevcik, eminent teacher of violin, who of late has been a member of the Bush Conservatory in Chicago, will transfer his activities to New York next season. He will open a studio in the Metropolitan Opera House on Sept. 1 and teach there throughout the season, returning to Czecho-Slovakia for the summer months. Ottokar Bartik is largely responsible for Mr. Sevcik's coming and will be in charge of the business end of the pedagogic work. Mr. Sevcik is now seventy-one years of age and for many years has been recognized as one of the greatest living teachers of violin. Kubelik, Morini and many other noted virtuosos have made him known to the American public. Shortly after he begins his work here in the fall he will present some of his pupils in recital and will award a scholarship to the most promising and deserving pupil in his New York class.

Adler Club Elects Officers

The Clarence Adler Club elected officers for the remainder of the year at its recent meeting in the Adler studios on West Eighty-sixth Street. Maurice Lieberman was chosen president; Marjorie Mathas, vice-president, and Nina Rutenberg, secretary. Jane Manner, dramatic reader, was the guest of the club, and was heard in a number of recitations and a talk on the art of reading and its relation to music. A program of compositions by Bach, Rachmaninoff, Tchaikovsky, Heller, Beethoven and Chopin was given by Juliet Glassman, Rachel Berg, Pauline Ruvinsky, Sadye Ganne and Robert Childe.

Reimherr Sings Russian Songs

A program of Russian songs was given by George Reimherr, tenor, assisted by Frank Braun, accompanist, at the National Theater on the evening of March 25. The program included a group of folk melodies, harmonized by Oscar Schminke and numbers by J. Bleichmann, Moussorgsky, Tchaikovsky, Gretchaninoff, Rachmaninoff, Rimsky-Korsakoff, Karganoff and Balakireff. A good-sized audience showed its appreciation for Mr. Reimherr's work, in which he disclosed a voice of agreeable quality and a good knowledge of style. He was obliged to give a number of encores.

Goldman Arranges Summer Programs

Edwin Franko Goldman, conductor of the Goldman Band, has arranged the programs for the summer series that will be given in Central Park this summer, beginning in June. Aside from the miscellaneous programs, there will be three devoted to the compositions of Wagner, two symphonic programs, and several featuring the works of Tchaikovsky, Beethoven, Schubert and compositions by French and Italian composers.

Beethoven's Fifth Symphony and Tchaikovsky's "Pathétique" will be played, and Rossini's "Stabat Mater" will be given in concert form. The personnel of the organization will remain practically the same as last season. All concerts will be free to the public. Persons desiring copies of the program schedule may receive them by addressing the Goldman Band, 202 Riverside Drive, enclosing a self-addressed, stamped envelope.

Miss Anderton Resumes Concert Work

Margaret Anderton, formerly well known as a concert pianist, will make her return to the concert stage next season, after an absence of four years. Miss Anderton's public career was interrupted by the death of her fiancé, since which time she has been devoting herself to the teaching of professional pianists. She is also a member of the editorial staff of the *Musician*. During the past season she resumed her course of lecture-recitals and has made several tours of New England and the Eastern States. Her lecture on "The Powers in Music," recently given at Hunter College and the American Museum of Natural History, New York, will be repeated next season. Miss Anderton, who conducts her studio in Carnegie Hall, is now booking her season of 1923-24.

Granberry Students in Recital

Students of the Granberry Piano School were heard in recital in Carnegie Chamber Music Hall on April 6. Augusta Kusel played the Liszt "Rigoletto" Fantasy; Mary Hamill played numbers by Bach, Chopin and Schubert, and other soloists were Anna Batton, Barbara Hodgson, Florence McChesney and John McCauley. Charlotte Rado and Kenneth MacIntyre joined in a movement from the Scharwenka Concerto, Op. 32, and other ensembles included a transcription of the "Soldiers' March" from "Faust" and the "Hunting Chorus" from "Freischütz."

PICK DISTRICT CANDIDATES

Choose Performers to Represent N. Y. in Federation Contest

The New York branch of the National Federation of Music Clubs held a competition for the purpose of selecting candidates for the District contest, in Aeolian Hall, New York, on Thursday morning of last week. The following candidates were declared winners: Margaret Hamilton, piano, a pupil of Elizabeth Strauss; Helen Adler, soprano, a pupil of William Brady; Bella Katz, violin, pupil of Piastro Borrisoff, and Franklin Baur, tenor, a pupil of Alva Nichols.

The choosing of the winner in the piano department was a particularly difficult matter and the judges hesitated between Miss Hamilton and Sascha Gordinitzky, a pupil of Edwin Hughes. Pupils of Estelle Lieblich, Rhéa Silberta, Joseph Regneas, Wilfrid Klamroth and Alexander Bloch were also heard.

The successful candidates in this contest will compete in the district contest with the winners in New Jersey and Connecticut, the winners of this, in turn, competing in the National contest which will be held in Asheville, N. C., in June.

Pupils Demonstrate Gescheidt Method

The fifth and last session of the season of Adelaide Gescheidt's "Voice Analysis Class and Hour of Song" was held in her Carnegie Hall studio on the evening of April 4. Following a period of class discussion and demonstration of Miss Gescheidt's method of voice production, an interesting program was given by a number of pupils. Nelle Wing, Foster House and Frederic Baer were heard in a trio from Verdi's "Attila"; songs by Reger, Franck and Veracini were sung by Jane Van Zandt, soprano, and Leroy Zeluff, baritone, was heard in Franz's "Aus meinen grossen Schmerzen"; "Immer leiser wird mein Schlummer" and "Der Schmied," by

Brahms, and songs by Hawley and Ross. Miss Wing was also heard in soprano numbers by Thomé, Hüb, Watts and Stephens. Mr. Baer used his fine baritone voice to advantage in Deems Taylor's "Witch Woman," "The Blind Ploughman" by Clark and a number by Caldara, and Irene Jacques, soprano, sang Fourdrain's "Carnaval," Rachmaninoff's "Floods of Spring" and songs by Sibella and Scott. The program was closed by a duet from Verdi's "Forza del Destino," sung by Mr. House and Mr. Baer.

Maria De Reigersberg Opens Studio

A recent addition to New York's list of vocal teachers is Maria De Reigersberg, who has opened a studio in West Ninety-second Street for the teaching of singing and repertoire. Mme. De Reigersberg, who is a mezzo-soprano, is a native of Switzerland and received her vocal training at the Conservatory in Munich. She began her career at the age of nineteen and has been heard at some of the leading opera houses in Europe, including those at Weimar, Munich, Monte Carlo and Cannes. She first came to America at the outbreak of the war and was heard in concert in many of the larger cities of the East and Middle West. Mme. De Reigersberg has a large repertoire that includes leading mezzo-soprano rôles in many operas and the principal songs in the German, French and Italian languages. She will continue her concert appearances in addition to her studio activities.

La Forge-Berumen Pupils Appear

A number of pupils at the La Forge-Berumen studios were heard in a recital on the evening of March 29. The program of songs and piano numbers brought forward May List, Esther Dickie, Mary F. Wood, Sarah Newell, pianists; Irene Nicoll, Ora Hyde, Lillian Hunsicker, Inez Collver, Verna Rabey, Lawrence Tibbett, Albert Rappaport, vocalists, and Florence Barbour, Kathryn Kerin, Cecilia Rappaport, accompanists. Mr. La Forge was the accompanist for Mr. Tibbett, who gave much pleasure with his singing of "Eri tu" from Verdi's "Masked Ball" and three songs by Brahms. The program was notable for the excellent work of the various performers.

Swain Fulfills Re-engagements

Edwin Swain, who has returned to New York recently from a series of recitals in the South, has been re-engaged for the fourth consecutive year to appear as soloist with the choral society of Bucknell University on June 10, on which occasion he will sing in Haydn's "The Seasons." On the following evening he will sing the baritone part in "The Creation" in Western, Md. Re-engagements have been a feature of Mr. Swain's many appearances this season, since he returned to six cities in Florida in which he had previously sung. He also made his second appearance this season as soloist with the Oratorio Society of New York.

Centenary of "Home Sweet Home" to Be Observed in Brooklyn

Marking the hundredth anniversary of the first singing in public of "Home, Sweet Home" and the fifth of the erection of the John Howard Payne monument in Prospect Park, Brooklyn, special exercises will be held in the park on May 6. The real date of the anniversary is May 8, on which date the song was sung in a performance of Payne's opera, "Clari, or the Maid of Milan," in London, but Park Commissioner Harman has announced the celebration for Sunday, May 6, to enable more people to take part.

Olanoff Pupil Plays in Passaic

Joseph Daniel Stetkewicz, twelve-year-old pupil of Max Olanoff, violinist and teacher, achieved success in a recent appearance in Passaic, N. J., where he was heard in a Ukrainian concert. He was accompanied at the piano by his sister, Vera Stetkewicz. The young violinist has been heard on a number of occasions in New York recently and will make his formal debut next season.

Greenwich Settlement Holds Sale

The Greenwich House Music School, which is the youngest of the seven music settlement schools in New York, is sponsoring a "Garden Sale" this week to aid in its educational work. The school, of

In the Artists' Route=Book

Marie Novello, pianist will open her second tour of the Eastern States with a recital in Fredonia, N. Y., on April 19.

Amy Ellerman, contralto, will sing "Adieu, forêts" and a group of English songs in the concert to be given by the Amphion Glee Club of Englewood, N. J., on April 26.

Arthur Klein, pianist, who has studied with Edwin Hughes, will give a recital in Aeolian Hall on Tuesday evening, April 24. Mr. Klein was the winner of the National Federation of Music Clubs prize contest in 1919.

Rosa Raisa and Giacomo Rimini have left for a Pacific Coast tour, and will make their first appearance in San Francisco April 22. They will give eleven other concerts, the last of which will be in Vancouver on May 4.

Jeannette Vreeland, soprano, will sing in the performance of Bruch's "Fair Ellen" at the Fitchburg, Mass., Festival on April 26. On the following day she will appear in a miscellaneous program with Toscha Seidel, violinist.

Ernestine Schumann Heink will be heard this month in the States of Texas, Kansas, Missouri, Iowa and Illinois. Among the larger cities in which she will sing are Houston, San Antonio, Dallas, Omaha, Chicago and Pittsburg, Kan.

Sigrid Onegin, contralto, will sing in Providence on April 15, and in Worcester, Mass., on April 24. Madeleine Marshall will be the accompanist on both occasions. On April 17, she will sing in New York for the State Charities Board.

Helen Bock, pianist, who is now bringing to a close her first season in concert, made her first appearance in Washington, under the auspices of Claude Robeson, director of the Government

Hotels Choral Club, on April 10. Miss Bock will be heard at the Harrisburg, Pa., Festival early in May.

Following his last performance of the season with the Metropolitan Opera forces in Atlanta, April 28, Beniamino Gigli, tenor, will be heard in twelve concerts, four of which are festival appearances. Mr. Gigli has booked passage to sail for Europe June 2 and will remain in Italy until the early fall.

Hanna Brocks, lyric-coloratura soprano, has been engaged to sing in the performance of Haydn's "Creation," to be given at the spring festival at College Park, Md., on May 16. Miss Brocks has lately gone under the management of the Artists' Music League, which is under the direction of Harry and Arthur Culbertson.

Edna Thomas, mezzo-soprano, who was heard in her third New York program of the season in the Selwyn Theater on April 1, will give a recital at the coming conference of the Bankers' Association, to be held at the Westchester-Biltmore, Rye, N. Y., on April 25. She has also been engaged for her second program this season in Milwaukee.

Lucy Gates, coloratura soprano, will not return to her Utah home for the summer until after the second week in June, owing to the number of late bookings this season. An important forthcoming engagement will be at the Evanston Festival, where she will give a Mozart program, gown in the costume of the period.

Arthur Hackett, tenor, has been engaged for three appearances in the Liszt "Faust" Symphony, two with the Philadelphia Orchestra in Philadelphia on April 13 and 14, and one in New York on April 17. Mr. Hackett has sung the work previously this season with the Boston Symphony in New York and with the Cleveland Orchestra.

[Continued on page 47]

N. Y. People and Events

[Continued from page 46]

which Marion Rous is the director, has a large enrolment of students who pay from fifty cents to two dollars a week for tuition, about one-third of the running expenses, making a yearly deficit of about \$12,000, which is met by private subscriptions and public affairs. The advisory board includes the names of Walter Damrosch, Ossip Gabrilowitsch, Amelita Galli-Curci, Louise Homer, Josef Lhevinne, Giovanni Martinelli, Margaret Matzenauer, Rosa Ponselle, Albert Spalding and Ernest Hutcheson.

Schnabel and Hutcheson Give Joint Program at Mannes School

Artur Schnabel and Ernest Hutcheson were heard in a program of piano compositions for four hands at the David Mannes Music School, Tuesday evening, April 3. The concert was the third in the subscription series of four Tuesday evening programs being presented by Mr. Schnabel in the recital hall of the school. Schubert's Fantasia in F Minor, Brahms' Waltzes, Op. 39, a Mozart Sonata in F and a final group of Schubert pieces, including the Grand Rondeau, two Marches, Andantino Varié and Marche Militaire, made up the program. An audience which included many well-known artists heard the recital.

Strand Celebrates Ninth Anniversary

The Strand Theater celebrated its ninth anniversary with a special musical program, arranged by Joseph Plunkett and Carl Edouard. The orchestra was heard in selections from Herbert's "Orange Blossoms," and Eldora Stanford, soprano, was featured in a special number. Madeline MacGuigan, violinist, played numbers by Kreisler, Drigo and Tate to the accompaniment of the Duo-Art. There was also a dance fantasy featuring Miss Chabelska and Anatole Bourman.

National Opera Club Adds New Names to Board of Directors

A change in the personnel of the board of directors of the National Opera Club of America, Katherine von Klenner, president, was effected at a meeting last week. Clementine De Vere Sapio was elected honorary vice-president and Mrs. Angeline V. Orr was made first vice-president. Others added to the board were Katherine Fendrich, Mrs. Clarence Meeks and Mrs. C. W. Rubsam. The annual election will be held on May 3.

Simmons Sings in Stainer Work

William Simmons, baritone, fulfilled a number of engagements in Holy Week, including appearances in Stainer's "Crucifixion" at the Brick Church, Clarence Dickinson, organist; All Angels' Church, Harry Woodstock, organist; Park Avenue Baptist Church, Harold Milligan, organist, and at the West End Collegiate Church, Henry Hall Duncklee, organist.

Paderewski to Play Again in New York

Ignace Paderewski will give his third New York recital on April 22 and will appear in Brooklyn for the second time on May 2, presenting an all-Chopin program. Mr. Paderewski will make his second appearance in Philadelphia on April 14, followed by recitals in Scranton, Poughkeepsie, Hartford, Newark and Boston, where he will make his third appearance on April 29.

Norfleet Trio Leaves for Tour

The Norfleet Trio left New York this week for a three-weeks' tour through the states of Texas, Oklahoma, Ohio and Pennsylvania. Among the cities to be visited is Oklahoma City, where the trio will be heard in two concerts, a matinee for children and an evening concert for adults.

Marjorie Squires, contralto, will be heard in the performance of Chadwick's "Judith" at the Fitchburg, (Mass.) Music Festival on April 27. Miss Squires has already been booked for a number of recital, concert and orchestral engagements for next season.

Frieda Klink, contralto, will be the soloist with the Bridgeport, Conn., Oratorio Society on April 17.

THE SCHELLINGS ENTERTAIN

Pianist and Wife Honor Mengelberg on Fifty-second Birthday

Mr. and Mrs. Ernest Schelling gave a reception in celebration of the birthday of Willem Mengelberg on March 28. On his arrival, the honor guest was escorted into the reception room by a band of musicians who played the Dutch national hymn on a varied assortment of toy instruments. The birthday cake held fifty-two candles. A feature of the evening was a humorous biography of Mr. Mengelberg, taken from episodes in his career, illustrated by lantern slides.

Among those present, in addition to many members of the New York Philharmonic, were Mr. and Mrs. Mengelberg, Mr. and Mrs. Arthur Woods, Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Van Hoogstraten, Mr. and Mrs. Frederick Steinway, Mr. and Mrs. Frederick Lamond, Mr. and Mrs. Herman Irion, Marcella Sembrich, Antonio Scotti, Mrs. H. M. Alexander, Dr. and Mrs. Hartwell, Samuel Bottenheim, Lucrezia Bori, Josef Lhevinne, Mr. and Mrs. Charles E. Mitchell, Leopold Auer, Mme. Stein, Mr. and Mrs. Efreim Zimbalist, Mrs. and Miss de Coppet, Mr. and Mrs. André de Coppet, Mr. and Mrs. Howard Brockway, Dr. and Mrs. Ramsay Hunt, Alexander Lambert, Mr. and Mrs. Ernest Hutcheson, Daniel Mayer, Lee Pattison, Giuseppe Bamboschek, Ignaz Friedman, and others.

Dalcroze School to Conduct Summer Course in New York

The New York School of Dalcroze Eurythmics has announced a summer course of instruction, beginning June 1. The course will include daily study in rhythmic and plastic movement, ear-training and improvisation at the piano, which will be in charge of Frederick Schlieder. The other courses will be conducted by Elsy Findlay, certified Dalcroze teacher of Hellerau Institute, and Yo de Manziarly, certified teacher of the Dalcroze Institute of Geneva. A special course is also planned for advanced pupils.

Haywood Pupils Heard in Church

Florence Basler Palmer, soprano, pupil of Frederick Haywood, was one of the soloists in the musicale given by the Omaha College Club at the First Congregational Church in Omaha recently. Mrs. Katherine Murdock, coloratura soprano, gave a group of songs for the Matinée Musicale in Indianapolis on March 27. Mrs. Jose Holden, soprano, was the soloist at the Universalist Church in Barre, Vt., on Easter Sunday. Frank Slater, tenor, is the soloist at the Chester Hill Methodist Church in Mount Vernon, N. Y. He sang in a number of special Lenten services at St. John's Methodist Church in Brooklyn.

Florence Easton and Elinor Warren to Give Aeolian Hall Recital

Florence Easton, soprano of the Metropolitan Opera Company, and Elinor Remick Warren, composer-pianist, will give a joint recital in Aeolian Hall on the evening of April 20. Mme. Easton will sing four songs by Miss Warren, in addition to works by Brahms, Wolf, Strauss, Debussy, Chabrier, Fauré and others. Miss Warren has lately appeared as soloist with the Los Angeles Philharmonic and in a recital in Chicago. She is a native of California and has received her training in America, principally with Frank La Forge and Ernesto Berumen.

"Aida" Sung at the Capitol

Selections from Verdi's "Aida" were given at the Capitol Theater this week. The finale of the second act enlisted the services of Elsa Stralia, soprano; Desiree La Salle, baritone; Dorma Lee, contralto, and J. Parker Coombs, bass, a large ensemble of voices and an elaborate ballet, arranged by Alexander Oumansky. The principal dancers were Miss Gambarelli, Doris Niles and Thalia Zanou. Evelyn Herbert, soprano, and Mr. Coombs were also heard in a song, featured in the film production.

Mr. and Mrs. Ross David in Concert

Mr. and Mrs. Ross David gave a portion of their "Overseas" program at a reunion of the Seventy-seventh Division in Iowa Hall on March 22. Their performance of the songs that became well known to the camps was enthusiastically received by the men and was followed by a group of Negro spirituals. Mrs. Owen

Voight, soprano, a pupil of Mr. David, was soloist recently for the League of Unitarian Women, for the Browning Society of New York and at a concert given by the Harlem Council. Priscilla Baynes, soprano, was soloist for the Scottish and Celtic Society on March 30, with Mrs. David at the piano. She was recalled for several encores. Harry Schoenly, tenor, gave a recital in Carlisle, Pa., recently, and Margorie Nash has been engaged as soloist at a concert to be given in the Brooklyn Armory on April 18.

Mildred Dilling Students in Recital

A harp recital was given by pupils of Mildred Dilling at the home of Mrs. F. M. L. Tonetti on April 2. Francis Callow, Mariette Bitter, Marjorie Pederson, Helen Sheldon and Crissie Tonetti, who presented the leading numbers, have also studied for one year with Henriette Renie in France, of whose school Miss Dilling is the American exponent. Others who participated were Alice Parsons, Yolando Greco, Elizabeth Kalk, Peppina Scognamiglio, Marie McGraw, Alexander Tonetti, Margaret Van Etts, Helen Clapham, Barcia Jones, Karen Iljen and Edythe M. Smith.

Schofield and Dilling to Open Tour

Edgar Schofield, baritone, who has appeared in a number of joint recitals with Mildred Dilling, harpist, in the past, will again join forces with Miss Dilling in a series of concerts this month. These will include engagements in Bridgeport and Rockville, Conn., Hendersonville, Winston-Salem, High Point and Wilmington, N. C. On each occasion Mr. Schofield will feature a group of songs that are especially effective with harp accompaniment. A number of cities have requested Mr. Schofield to hold master class series this summer, but no definite decision has been made, although it is probable that Mobile, Ala., will be one of the centers chosen.

"Pagliacci" Excerpts at Rivoli

The program at the Rivoli Theater includes selections from "Pagliacci," with Frederick Stahlberg and Willie Stahl alternating at the conductor's desk. Ocy Shoff, soprano, and Laurie Boone, baritone, were heard in Dore's "Calling Me Home to You." Hugo Riesenfeld and Joseph Littau alternated in the conducting of the overture at the Rialto, where Mr. Riesenfeld's "Classical Jazz" was again the featured number.

PASSED AWAY

Eduardo Gariel

Word was received in New York last week of the death at Tacubaya, Mexico, on March 16, of Eduardo Gariel, for a number of years MUSICAL AMERICA's correspondent in the Mexican capital. Mr. Gariel was born at Monterey, Mexico, Aug. 5, 1860. He had his first musical instruction with A. Daunic in Monterey and later studied under Marmontel in Paris. He was teacher of music, French and English in the State School at Saltillo from 1887 to 1898; supervisor of school music in Mexico City, 1900-1908, and professor of methodology for school music at the Normal School for Girls there, 1915-1917. In 1917 Mr. Gariel was sent by the Mexican Government, through the interest of President Carranza who had been a boyhood friend, to study methods of teaching music in the United States and later went to Europe in pursuance of similar studies, visiting Spain, Italy, Switzerland and France. He also lectured at Columbia University, the New England Conservatory and other similar institutions on a new system of harmony devised by himself. He was the author of a number of pieces for the piano and of the following works on musical subjects: "Chopin, a Study of Certain of His Works and of the Manner of Their Interpretation," "Elemental Solfeggio," "Solfeggio and Choral Singing," "Elements of Solfeggio and Choral Singing," "A New System of Harmony." This last work has been translated into English and published in this country.

Alice Cunningham Fletcher

WASHINGTON, D. C., April 8.—Alice Cunningham Fletcher, anthropologist and authority on Indian music, died at her home here on April 6, following a stroke of paralysis. Miss Fletcher was born in Boston in 1845. She was one of the first persons to make a systematic study of Indian music which she did by living among the different tribes and writing down both words and music as given her. She was also active in getting put through Congress various measures for the benefit of the Indian tribes. Miss Fletcher was president of the Anthropological Society of Washington for a time and vice-president of the American Folklore Society. She was assistant in Ethnology at the Peabody Museum from 1882, and holder of the Thaw Fellowship from 1891. Among her best known works on Indian music were "The Study of Omaha Indian Music" which was published in 1893, and "Indian Story and Song from North America" published in 1900. She also wrote many magazine articles on the subject. DOROTHY DEMUTH WATSON.

Karl Kleemann

GERA, GERMANY, April 1.—Karl Kleemann, well known for many years as a composer and conductor, died here recently in his eighty-first year. Mr. Kleemann was born at Rudolstadt in Thuringia, Sept. 9, 1842, and was intended by his parents for a bookseller. He became interested in music, however, and started his musical career as a

choral conductor. In 1878 he went to Italy for further study and on his return in 1882 was appointed second conductor at the Dessau Opera. In 1889 he accepted the position of Hofkapellmeister and conductor of the Musikalischen Verein at Gera. He retired in 1913. His compositions include several operas which were performed with success, four symphonies, quartets, choral works, songs and piano pieces.

William H. Brigham

BOSTON, April 7.—William H. Brigham, long known throughout New England as a band and orchestral leader and a choir singer, died at his home in Marlboro on April 1. Mr. Brigham was born in Marlboro seventy years ago and as a boy made a careful study of the violin. In 1871 he founded Brigham's Orchestra and was its leader for twenty-five years. In 1896 the orchestra was divided, he retaining the leadership of one part and his brother, Harry E. Brigham, assuming a similar position with the other. Mr. Brigham sang in several important churches and at one time led the Marlboro Cadet Band. He played in the Peace Jubilee Concerts in Boston in 1872. W. J. PARKER.

Mrs. J. T. Hedges

YAKIMA, WASH., April 8.—Mrs. J. T. Hedges, teacher of piano, died recently of a complication of diseases. Mrs. Hedges graduated from the Indianapolis Piano College about twenty-five years ago and in the intervening period became one of the best-known teachers in this part of the country. She was for many years a member of the Washington Music Teachers' Association.

Sara E. Remington Wiswell

Sara E. Remington Wiswell, wife of Charles Henry Wiswell and formerly prominent as a church and concert singer, died at her home in Brooklyn on April 3. Mrs. Wiswell was in her sixty-seventh year.

Paolo Mazzoleni

MILAN, April 4.—Paolo Mazzoleni, father of the well-known singer, Ester Mazzoleni, and brother of the tenor, Francesco Mazzoleni, who was a famous protagonist in the operas of Rossini, died on March 20. Mr. Mazzoleni was born at Sebenico, in Dalmatia, ninety-two years ago.

Bruno Wendel

CHARLOTTENBURG, GERMANY, April 1.—Bruno Wendel, well-known cellist, died here recently at the age of seventy-five years. He held the title of *Kammermusiker*.

Fritz Stüzi

ZURICH, SWITZERLAND, April 2.—Fritz Stüzi, for a time the conductor of the Academic Orchestra here, died recently in the sanitarium at Degersheim in his forty-eighth year.

Music Should Mirror Spirit of Age, Says Leginska

Composer Pianist Takes Issue with Those Who Would Hold to Standards of Old School—Says New Effects Are to Be Achieved Through Rhythm—Completing Novel Work Based on Gauguin Paintings—Her Compositions Gain Hearings in London and Berlin

IT would be idle to prophesy what path Ethel Leginska might have taken had she not decided to be a pianist. But whether she utilized her powers of imagination in writing books or in transferring her thoughts to canvas, there is no doubt that she would be identified with that movement broadly and commonly called "modern." Miss Leginska is not one of those who cry "Art for art's sake!" Art, to her, has no justification except it reflect faithfully the varied impulses of life. Just as the performer should endeavor to recreate in his playing the inspiration in the music, so should the composer of today seek to interpret the feeling of modern life, she believes.

"The trouble with so many musicians, and especially with those who find fault with the modern school, is that they fail to move with the world," said Miss Leginska. "How absurd to demand romanticism in music today, when the spirit of romanticism is not the moving factor in the emotional life of the twentieth century! One might say that our music is a combination of melody and rhythm, and I am persuaded that the fullest expression of the modern composer may be found in the latter. It offers a wider field in which he may achieve new effects, for it is the echo of modern life. Jazz? It has its place



Ethel Leginska, Pianist and Composer, and Eugene Goossens, English Conductor, Who Has Performed a Number of Miss Leginska's Works

without doubt; but it is not necessary for the composer to write jazz music in order to master and use its rhythmic effects."

New Work Inspired by Gauguin

Quite in line with her ideas that modern life calls for modern expression in music, Miss Leginska is now completing a symphonic work based upon a primitive setting. For a number of years she has been an admirer of the life and work of Gauguin, the French painter who renounced civilization to depict on canvas life in the South Sea Islands. She characterizes the composition as a work of the imagination, since she has never visited that part of the world. The first movement portrays the life in the Islands in its most primitive state; the second seeks to convey an atmosphere of night in the tropics, and the

third is in a sardonic mood, endeavoring to show the disintegrating influences of European civilization, the introduction of a religion for which the natives were not fitted and the bringing of disease and death. The fourth and last movement depicts the passing of the islanders and their mode of life and the utter desolation that follows the fusion of their customs with those of the invader. Miss Leginska expects to complete this work soon after her arrival in England early this month and hopes to have it performed next winter.

Has Ambition to Conduct

Although Miss Leginska will return from Europe early in October to undertake her first season of extensive touring in some years, she does not plan an idle vacation. In addition to finishing the work already mentioned and a number

of others that are nearing completion, she will devote a portion of her time to concerts and expects to acquire some experience as conductor, possibly in Germany. It is not her ambition to be known as a wielder of the baton quite so much as to gain an intimate knowledge of the various instruments, a knowledge which she will turn to account in her creative work.

Miss Leginska has already written a number of compositions in the larger form, several of which have been performed in this country. Her Symphonic Poem, "Beyond the Fields We Know," and a Scherzo, after a Tagore poem, were played with much success by the Berlin Philharmonic under the baton of Werner Wolff in November. Another European conductor who has shown much interest in her compositions is Eugene Goossens, who has brought forward many of her works in London. Miss Leginska looks upon Mr. Goossens as one of the most gifted composers and musicians of the day, and is certain that he will find a warm welcome on the occasion of his first American visit next season.

During her stay abroad Miss Leginska will play in London, in the south of France and probably in Berlin, where, last year, she met for the first time Ivor Stravinsky, with whom she held a two-hour conversation as to whether or not the piano is a percussion instrument! Stravinsky holds that it is and says that music of Mozart, Bach and other masters of the old school should be played only on a spinet. However, it is safe to say that Miss Leginska's "modern" proclivities are too strong to permit a reversion to an archaic instrument upon which to expound the beauties of Bach and Mozart, and that until the piano has been superseded by an instrument yet unknown, her audiences will know her as a composer and a pianist, but not as a spinet player.

HAL CRAIN.

CHOOSE "WILMINGTON SONG"

L. Leslie Carpenter Composes Prize Setting—Recital by Helena Marsh

WILMINGTON, DEL., April 7.—T. Leslie Carpenter has been chosen winner of the contest for a musical setting to Wilmington's prize city song. Ralph Kinder, choirmaster and organist of Holy Trinity Church, Philadelphia, was principal judge in the competition. Announcement of the winner was made by Mrs. Marie H. Haughey, chairman of the committee in charge named by the Municipal Music Commission. A competition for the words of the song was held a month ago and was won by Mrs. Christina Howes Hadcock. It now is planned to broadcast the song from radio stations during Music Week in Wilmington, which begins April 13.

Helena Marsh won a veritable triumph in recital in the ballroom of the Hotel du Pont yesterday afternoon. Encores were demanded after each of her four groups of songs. A group of German lieder was especially well received. It comprised Schumann's "Stille Thränen," Hugo Wolf's "Er Ist's," Strauss' "Morgen" and Jensen's "Waldesgespräch."

THOMAS HILL.

Macbeth Sings in Augusta, Me.

Florence Macbeth, coloratura soprano, was heard in a recital recently in Augusta, Me., inadvertently announced in MUSICAL AMERICA as Augusta, Ga. She was assisted by George Roberts, pianist-composer, and Edward Meyers, flautist.

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Helen Wilson Wins State Contest

Helen Wilson, pianist, a pupil of Marguerite Melville Liszniewska at the Cincinnati Conservatory of Music, has won the State contest of the National Federation of Music Clubs, held at Parkersburg, W. Va.

Gallo Opera to Open Havana Engagement on April 24

The San Carlo Opera Company, Fortune Gallo, managing director, will sail from New Orleans for Havana on April 18 to fulfill a three weeks' engagement at the National Theater in the Cuban capital beginning April 24. In addition to the regular members of the organization there will be heard as guest artists Lucrezia Bori, Titta Ruffo, Giovanni Martinelli, Tito Schipa, Antonio Paoli, Anna Fittiu, Marie Rappold and Tamaki Miura. In addition the Pavley-Oukrainsky Ballet will accompany the troupe. The works to be sung include "Hamlet,"

"Samson and Delilah," "Otello," "Lucia," "Aida," "Tales of Hoffmann," "Tosca," "Barber of Seville," "Carmen," "Cavalleria," "Pagliacci," "Rigoletto," "Trovatore," "Traviata," "Jewels of the Madonna," "Gioconda," "Manon," "Bohème," "Faust," "Martha," "Butterfly" and "Salome."

Vera Curtis Sings in Verdi Requiem in Greensburg, Pa.

GREENSBURG, PA., April 8.—Vera Curtis, soprano, formerly of the Metropolitan Opera, sang the solo soprano part in the performance of Verdi's "Manzoni" Requiem given on April 5 by the Mendelssohn Choir, Bertram Weber, conductor. Miss Curtis was warmly applauded for her singing throughout the work. This was Miss Curtis' third appearance with the Mendelssohn Choir.

ATLANTIC CITY, N. J.

April 8.—Giuseppe DeLuca, Metropolitan Opera baritone, was soloist at the fourth of the series of March Musicales given in Vernon Room. Mr. DeLuca had an enthusiastic reception, which was also shared by his assisting artists, Lucile Orelle, cellist, and Helen Hobson, soprano. The fifth recital was given by Paul Ryman, tenor; Raoul Vidas, violinist, and Vera Gordon, contralto, who presented an interesting program. At the final recital, Queena Mario, soprano, and Paul Althouse, tenor, both of the Metropolitan, and Erwin Nyiregyhazi, pianist, were heard by a large audience. Elena Avedano, soprano; Evans Prosser, tenor, and Victor Hargrave, pianist, were

Schelling Decorated for War Service

ERNEST SCHELLING, American pianist and composer, was notified on April 6 that the Distinguished Service Medal had been conferred upon him for his work during the war. Mr. Schelling was military attaché of the American Legation at Berne, Switzerland, first as captain and later as major.

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